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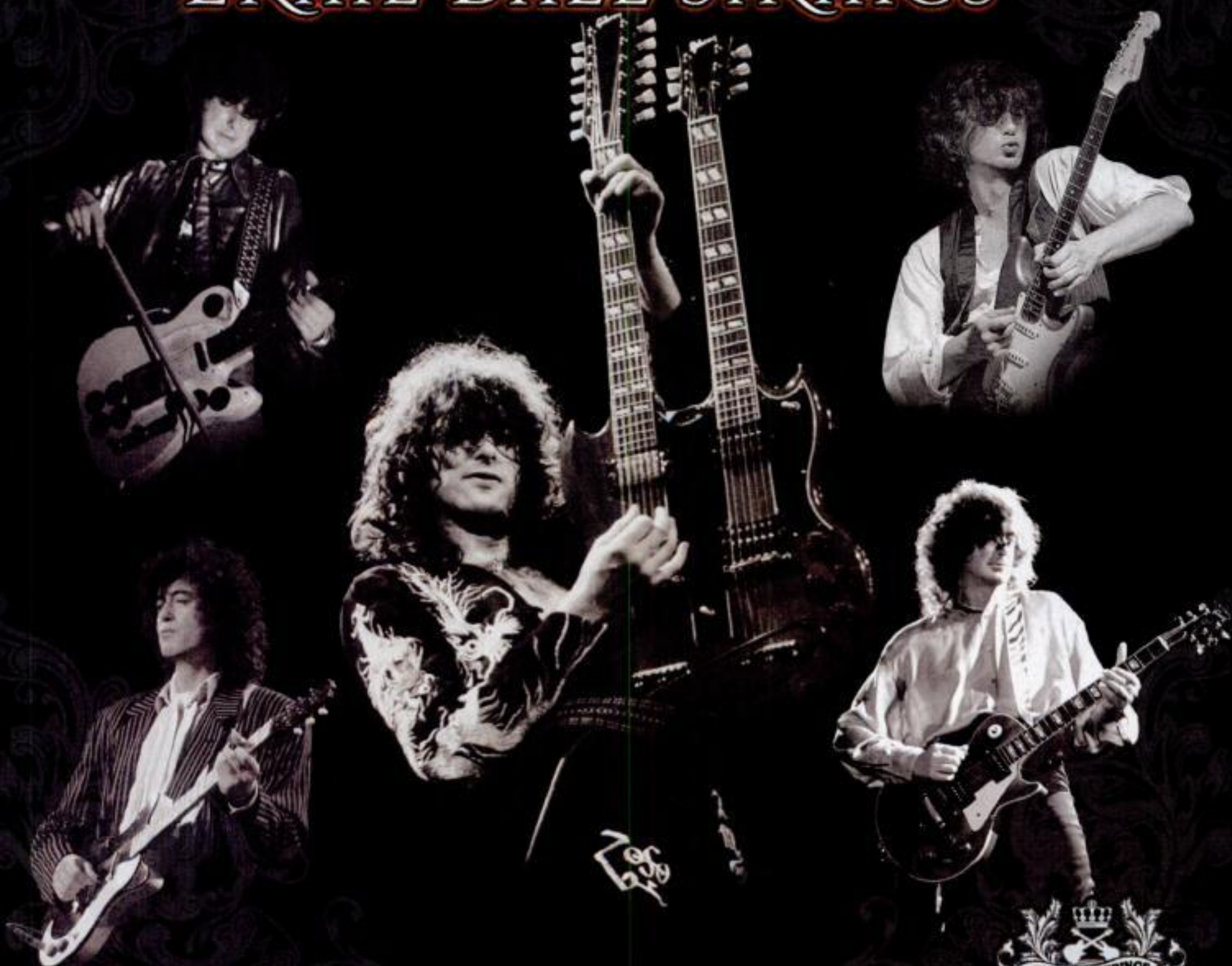
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Breedlove Roots Series
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Breedlove Pro Series C25/CR, Herringbone:

"I flipped out when I played this guitar... I traded in my Taylor 714C-LTD for this Breedlove, and while the list price was \$1000 LESS than the Taylor, I am so much happier with the tone, the feel, and the look of the Breedlove that I have no regrets whatsoever. I'm playing much more and enjoying it so much more and looking forward to playing this guitar for years and years to come. Thanks from a very happy customer."

- Eric C., Saint Paul, MN

"I bought this guitar the first time I played it, after multiple visits playing Taylors and Martins. Great sound and resonance, and a VERY playable neck. Even made me sound good. Price was very reasonable too."

- Hub H., Castle Rock, CO

"I have only played (it) for a couple of hours. I can tell you the sound is crisp and bright. I feel sure if this guitar feels and sounds the same a month from now, I'll be back to purchase another... after a few minutes I could tell this guitar was different than the others I own. I have been playing 45 years and the last 20 I have become an acoustic-only player."

- Bob S., Salters, SC

"It has taken me over two years to pick out this guitar. Up until the point I tried a Breedlove I was dead set on getting a Taylor. However, this guitar was a special order that someone decided they did not want. The moment I heard someone else playing it I knew that it was my guitar. When I played it I fell in love. I feel that I got a very special guitar."

- Jerry C., Cedar Park, TX

"Great guitar - very easy to play, love the setup. And best of all, the price is great! It's rare to find a guitar of this quality at the price I paid."

- Jim B., Austin, TX

"I absolutely love the tone of this guitar. I had originally bought a (Breedlove Atlas) AC25/SR, PLUS based on my salesman's recommendation. After I purchased it, I went home and did some research on your website and I found out about the Pro series. I called my salesman and had him transfer one from another store. I am very pleased with this guitar. I preferred this to the Martin, Taylor and others that were in this price range and even above this price range. It has a beautifully full sound, not too much highs or lows, just very balanced. Thanks again for a great guitar and keep up the good work!"

- Adrien A., Vernon, TX

knew what you wanted...

"I always wanted a Martin D28 or a Taylor GS5 until I played this and instantly fell in love with it. I had to return 2 weeks later to buy this. I am 53 years old and have always played guitar. I love this guitar."

- Randell B., Harwick, PA

"When I made my decision to upgrade I had no idea that I would be purchasing a Breedlove. I spent a couple of hours playing various guitars and the C25 was the second guitar that I played and even though it was a little more than I had planned on spending NOTHING sounded as good, even guitars at the \$3,000 price level. This is an amazing guitar and I hope to play it for many years to come."

- Chris S., Brunswick, GA

"I tried Martins, Taylors and number of other brands at a much greater price than this. None had the deep tone quality with or without an amplifier the Breedlove had. I had to walk out of the store with this guitar."

- Paul G., Clearwater, FL

"I love it... I've been playing for 15 years, and I think it's an awesome guitar for the money... I don't think anything comes close as far as sound, design, and build quality for that price range... keep it up."

- Luke M., La Grande, OR

Breedlove Roots Series D/SR, Herringbone:

"I still can't put her down... I think I may have converted a few of my die hard Martin buddies.... They are blown away by this sweet instrument.... This thing is a cannon and sounds every bit as good as she looks.... It blows any of my Taylors out of the water... It really makes them sound like cheap guitars... (and I was a die hard Taylor guy)"

- posted to the breedlove guitar forum by 'muzicmaken'

"I love my new guitar. I played every brand and model guitar that I could get my hands on before I made this purchase. The tone of this guitar captured me from the beginning. My friends are amazed that such a mature sounding tone could come from a brand new guitar."

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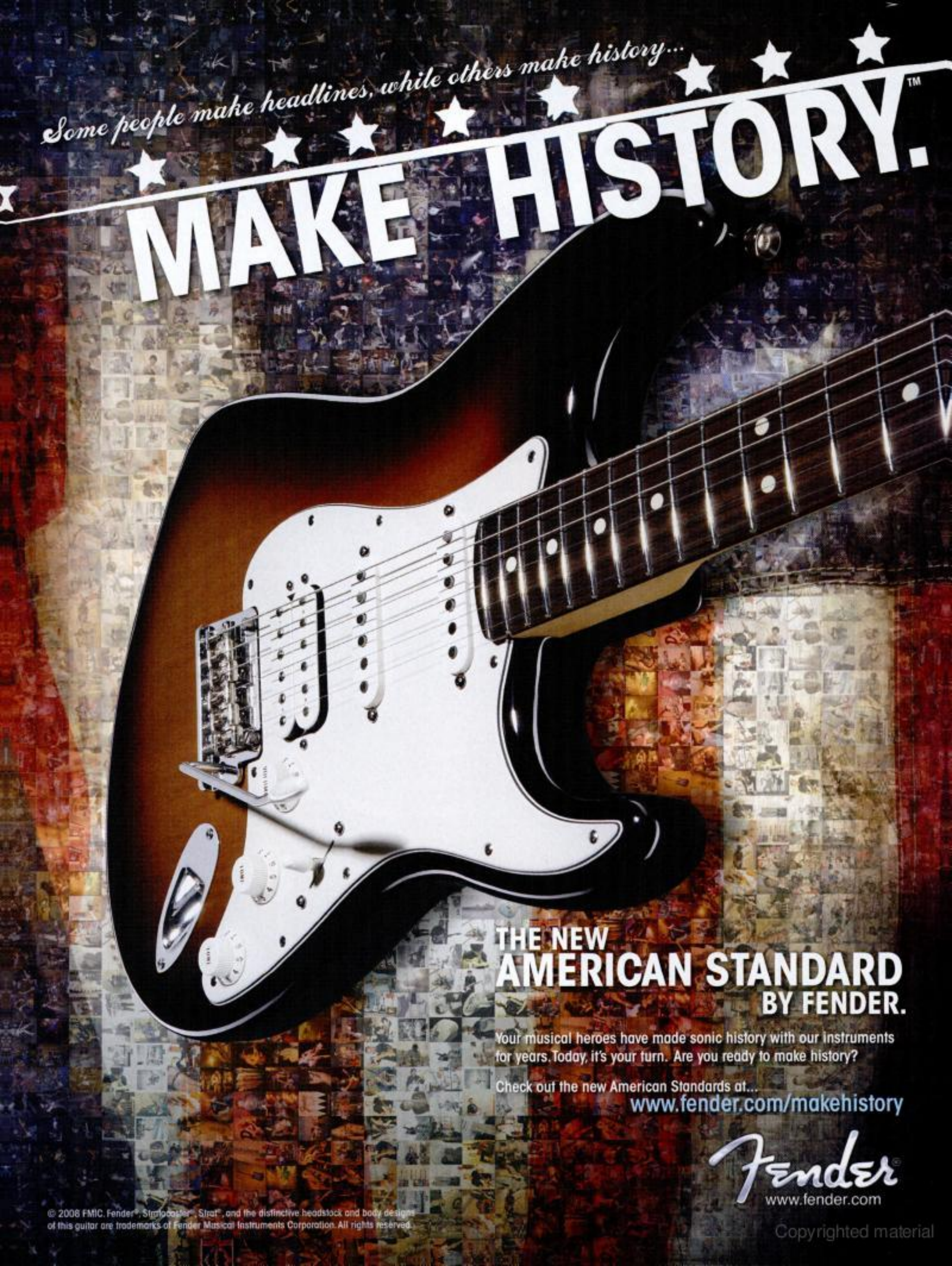
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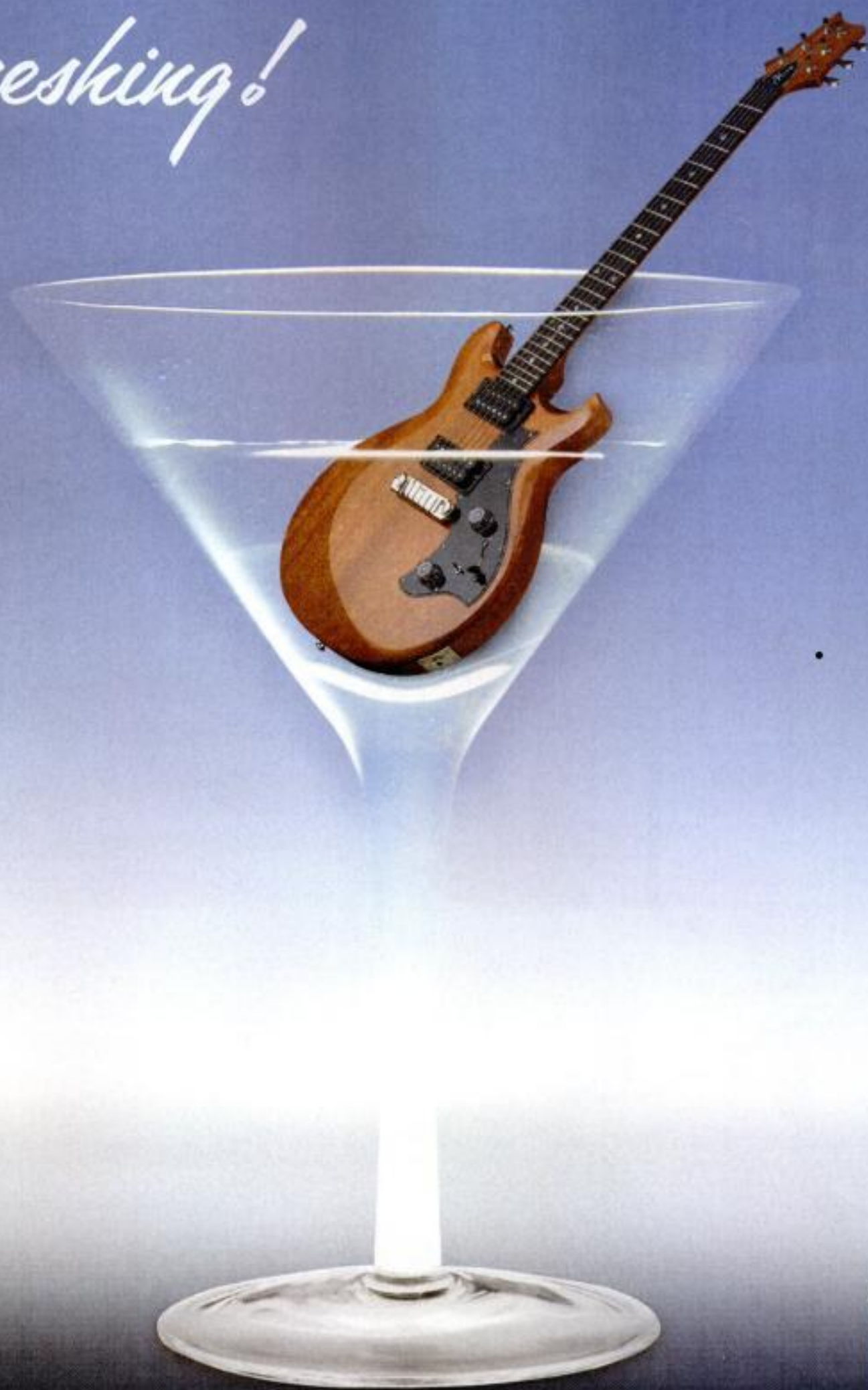
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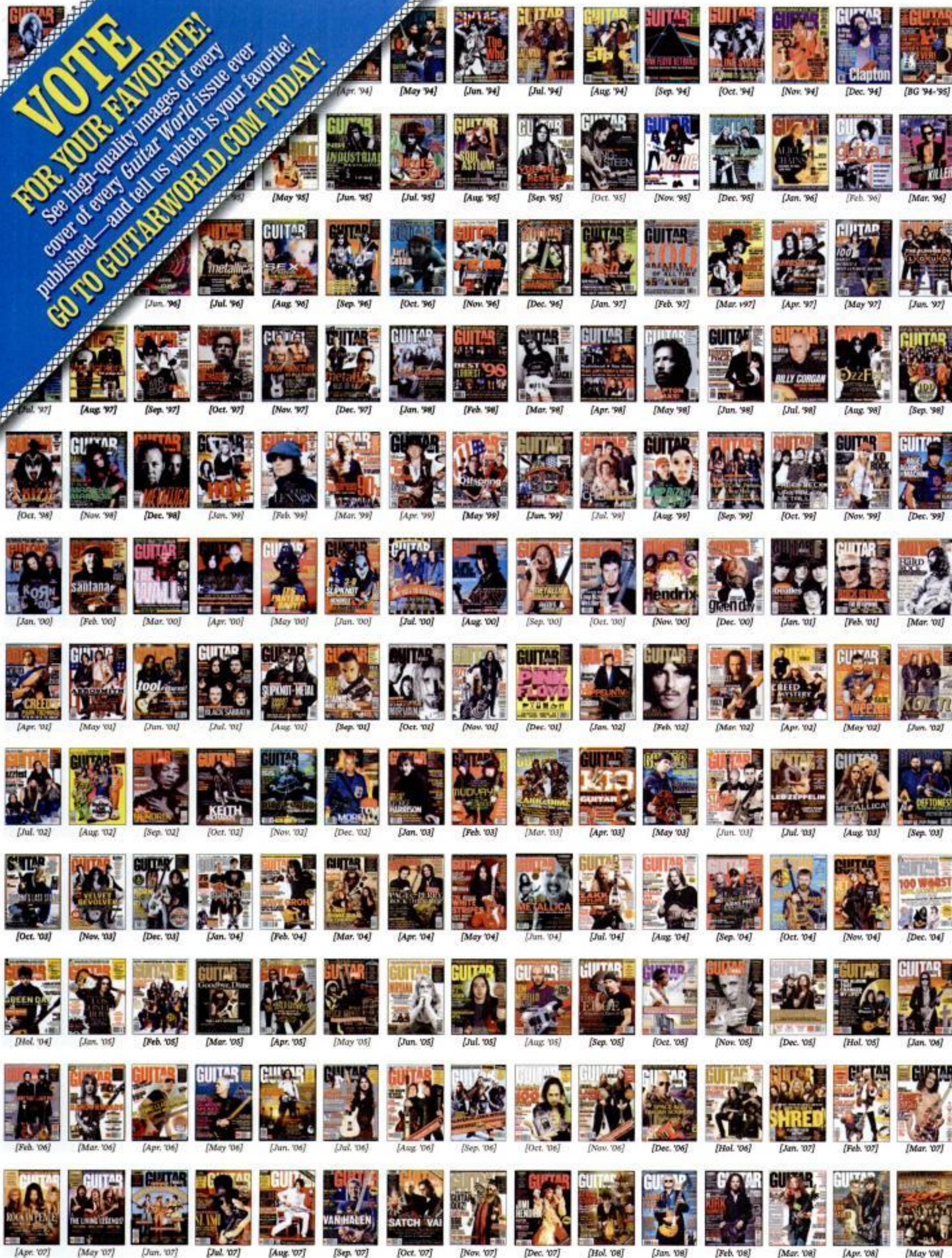
Slipknot, Dragonforce, Dave Grohl, Killswitch Engage, Dave Mustaine, Gene Simmons, Avenged Sevenfold, Billy Gibbons and Lamb of God photographed by Dale May.

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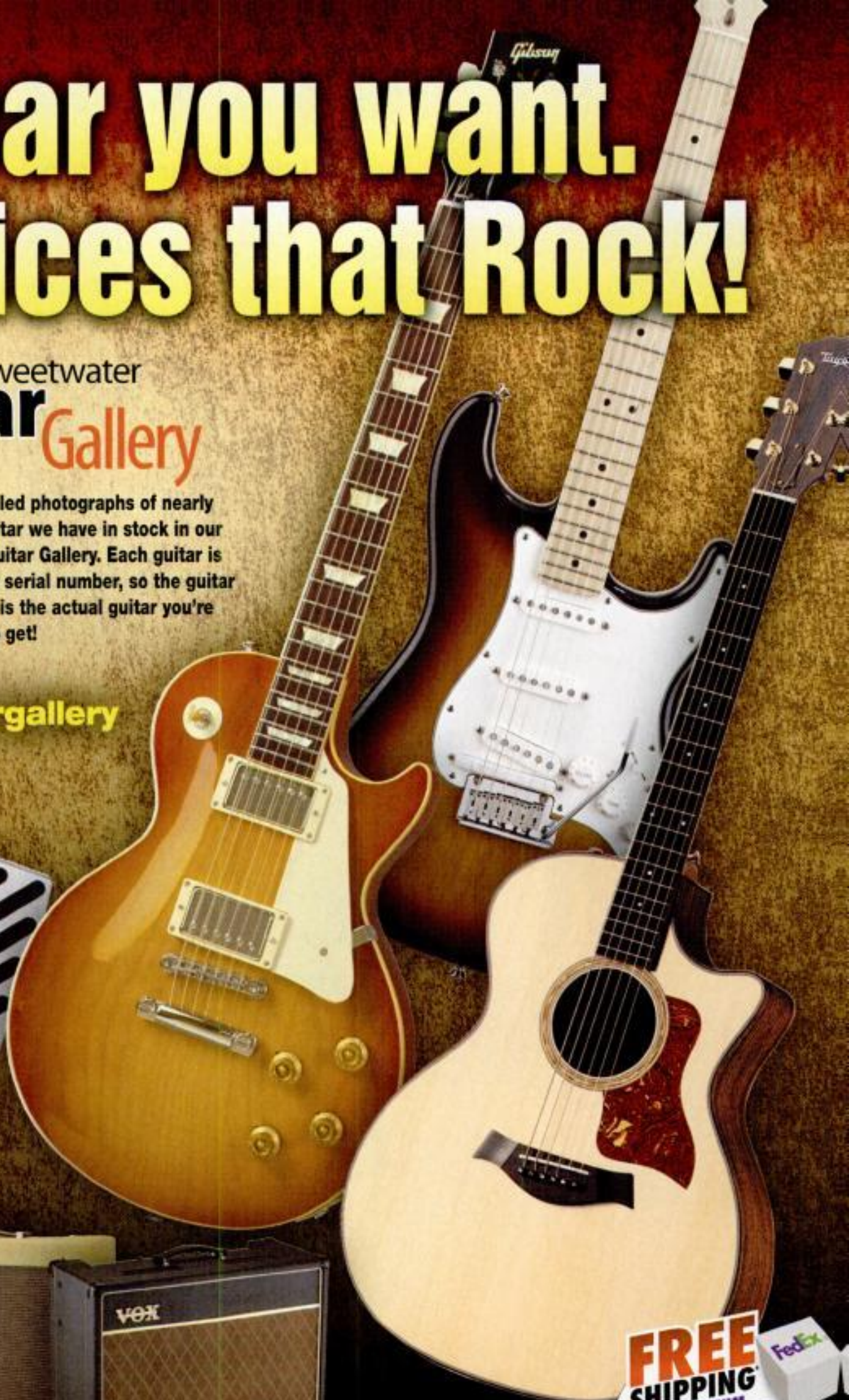


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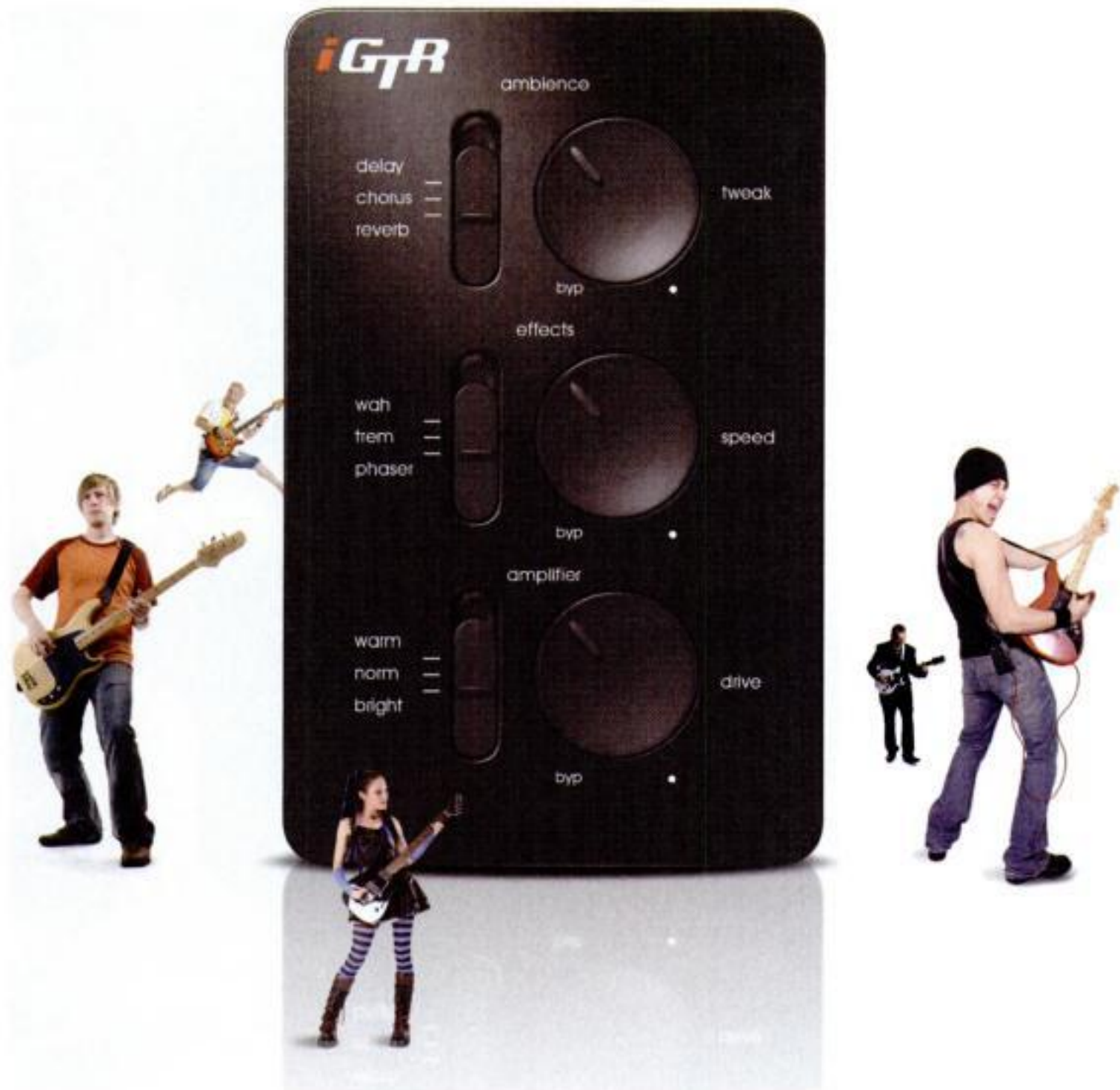
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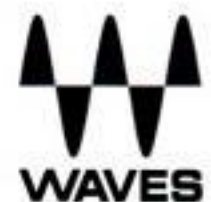


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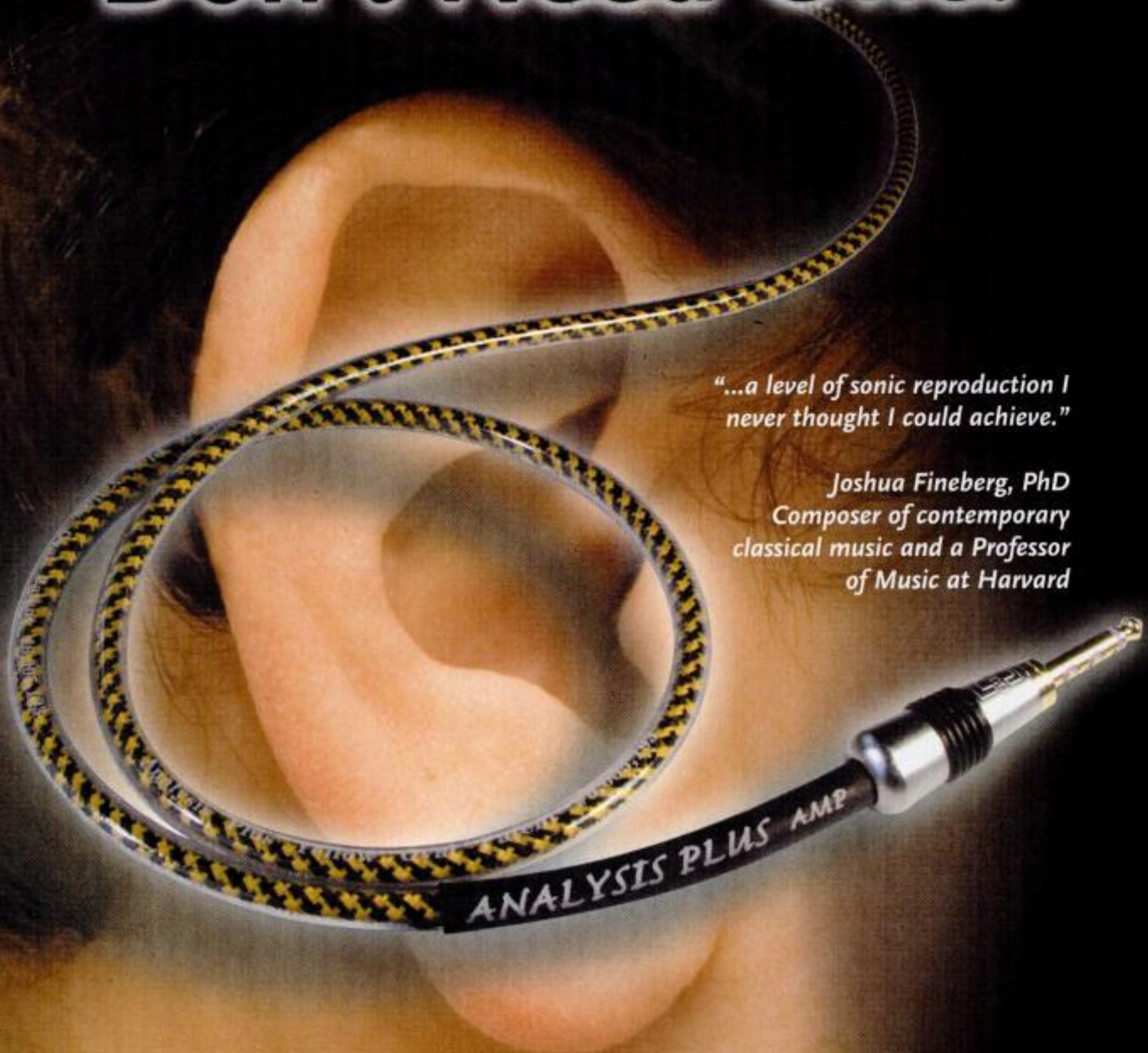
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DIGITAL IMAGING SPECIALIST **Justin Phillips**

EDITORIAL AND ADVERTISING OFFICES

149 5th Ave., 9th Floor, New York, NY 10010

(212) 768-2966; FAX: (212) 944-9279

EMAIL soundingboard@guitarworld.com

WEB PAGE guitarworld.com

SUBSCRIPTION INQUIRIES AND CHANGE OF ADDRESS (800) 456-6441

BUSINESS

PUBLISHER **Greg Di Benedetto**

greg@guitarworld.com

AD DIRECTOR **Robert Dye**

646-723-6431, robert@guitarworld.com

ADVERTISING SALES **Jason Perl**

646-723-6419, jperl@futureus.com

ADVERTISING SALES **Scott Sciacca**

646-723-6478, ssciacca@futureus.com

ADVERTISING SALES **Jeff Tyson**

646-723-6421, jtyson@futureus.com

AD COORDINATOR **Anna Blumenthal**

646-723-6484, anna@guitarworld.com

PRODUCTION

PRODUCTION DIRECTOR **Richie Lesovey**

PRODUCTION COORDINATOR **Hans Hunt**

CIRCULATION

NEWSSTAND DIRECTOR **Bill Shewey**

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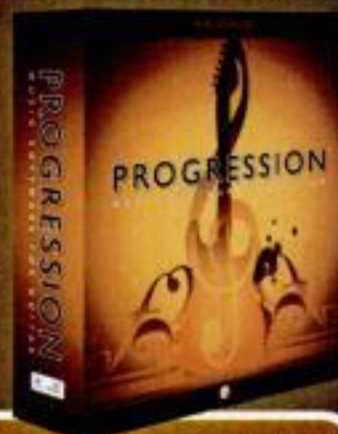
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THE WOODSHED

MAY 2008

THE BIG THREE DOUBLE-O

THIS MONTH, WE CHEER an incredible milestone. What you hold in your hands is *Guitar World's* spectacular 300th issue celebration. To put it in context, we're 28 in human years, which means we can legally buy beer and that we are probably older than half of you. At a time when magazines are collapsing like Zakk Wylde after a three-day bender, our longevity and stamina are something of a modern publishing miracle.

If that fails to impress, consider all of the guitar magazines that have fallen by the wayside over the years: *Guitar Shop*, *Guitar for the Practicing Musician*, *Maximum Guitar*, *Guitar One* and *Country Guitar* are just some of the six-string publications that are no longer

with us. We're happy to report that, despite the high mortality among guitar rags, we are not only surviving but also bigger and healthier than at any point in our history.

While thinking about the reasons for our success, I stumbled upon the first editorial I composed as editor-in-chief of *Guitar World*, which, coincidentally, was written exactly 17 years ago in the May 1991 issue.

"At its best, guitar playing is liberation," I explained. "It is a forum that enables you to vent frustrations with your school, your job or foreign governments. To create or destroy anything your heart desires. And all this, amazingly, can be expressed with one well-placed, cleanly executed vibrato."

"The catch is, you gotta pay your dues. The more you play,

the better you get. The better you get, the more forceful your declaration. And if your statement rings loud, clear and true, you may actually earn the privilege of expressing yourself for all to hear."

I would like to think those ideals still apply to *Guitar World*. For 300 issues, we've been playing hard, paying our dues and kicking guitar butt. Because we've been putting in the time, *GW* has gotten better with each passing issue, and it is our hope that our editorial continues to ring loud, clear and true. It's been our privilege to serve you for the past two decades, and it's one that we will continue to work hard to earn.

We hope you enjoy this wild ride down memory lane and that this month's content is as much fun for you to read as it has been for us to create. Here's to 300 more!

—BRAD TOLINSKI
Editor-in-Chief



JUSTIN BORUCKI

Foot Fetish?

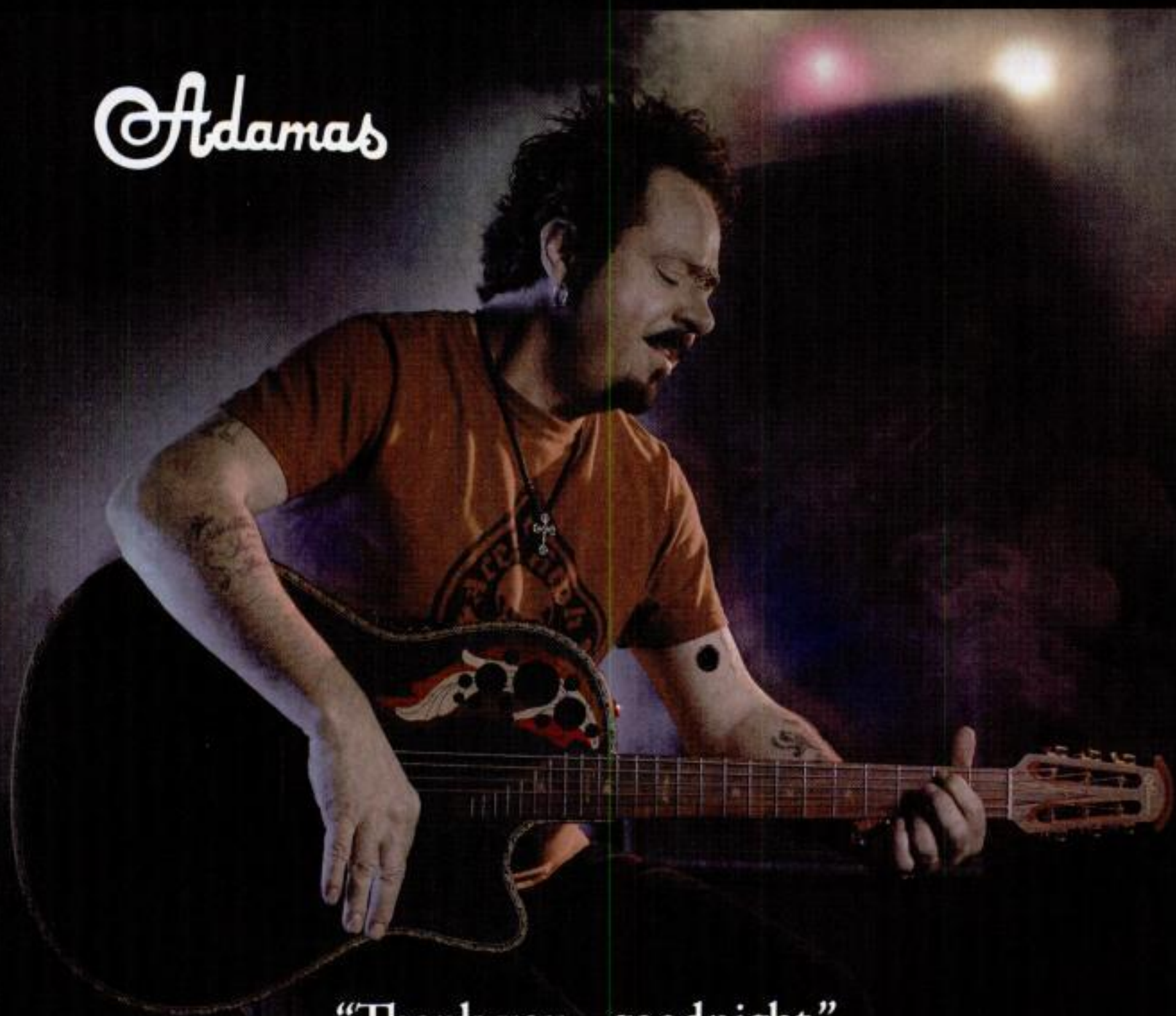
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RE-SPECT!

Great job on the March issue tribute to Dimebag Darrell. All the stories were great, including the in-depth interviews with girlfriend Rita Haney and guitar tech Grady Champion. Also wanted to thank you for transcribing Nirvana's version of "The Man Who Sold the World." You'd be surprised how difficult that transcription is to find.

—Farid S.

It's about time Dimebag was inducted into the *Guitar World* Hall of Fame! Thank you for the interviews with Rita, Vinnie Paul and Grady Champion. My hat goes off to Rita for keeping the legacy of Dime alive and kicking and for sharing such great stories in that interview. Having Grady share Dime's tone secrets was a dream come true. And thanks for tabbing out Pantera's "Floods!"

—Donnie Alford

My jaw dropped when I saw the March issue with Dimebag on the cover. My nickname here in prison is "Dimebag" because I got caught getting a tattoo of Dime playing his Razorback and had to do some time in the hole. When I got out of the hole, everybody started calling me Dimebag. We love you, Dime. People like me will keep your legacy alive as long as we have ears and the freedom to rock.

—Scott Graham

Just not the freedom to get prison tats.

—GW Ed.

As an inmate on Georgia's death row, my guitar has been taken out of my hands, but the guitarist in me is still alive and kicking thanks to an ever-expanding repertoire of riffs in my head and my subscription to *Guitar World*. When I picked up the March issue at mail call and saw that Dimebag was on the cover as the newest member of the *Guitar World* Hall of Fame, the "CFH" in me said, "Hell yeah!" Dime will always be my favorite guitarist, and even though my music here is limited to a repetitious rotation of crappy radio stations, I will always have plenty of great Dime riffs in my head that I can access whenever I like. Three years ago, when I first read about Dimebag's murder, I did what anyone in my position would do: I filled my tat rig with ink and laid down a Dimebag silhouette on my arm. I would have tossed back a Black Tooth Grin to honor his induction



MY NICKNAME HERE IN PRISON IS 'DIMEBAG' BECAUSE I GOT CAUGHT GETTING A TATTOO OF DIME PLAYING HIS RAZORBACK AND HAD TO DO SOME TIME IN THE HOLE."

into the GW Hall of Fame, but I'm running low on Crown Royal and prison "buck" just doesn't mix as well with Coke!

—Lee Braley

F**KING HOSTILE

I love Dime and will miss him forever, and I understand why you do, too, Rita, but how can you blame Phil Anselmo for Dime's death? Phil may have made a few mistakes in the past, but it's not like he put the gun in that fucker's hands! Phil always honored and loved Dime. You can't just kick

him because you're down.

—Mihir Kamani

Out of respect for Dime, I think Rita should just let it rest. Remember Dime for the good times and let people peer into the window of his life through positive interviews, not ones that focus on high school BS drama. I know Rita hurts inside, but this kind of exposure does nothing for her or Dime's memory.

—Rob Ridner

GREAT DEBATE

My friend and I are both bipolar and disabled, and all we do is play music and analyze it. We've had a five-year debate about something and were hoping *Guitar World* could settle it, since our psychiatrist said we should ask trained professionals. The ques-

tion is this: Who played the first solo (1:29-1:40) in Lynyrd Skynyrd's "Sweet Home Alabama"? Thank you.

—Brett and Mike

We believe it was Ed King.—GW Ed.

AND THE WINNER IS...

I won the Ozzy Osbourne/Zakk Wylde autographed Les Paul guitar contest you had on guitarworld.com. I received the guitar on Christmas Eve, and it was very exciting. Thanks, *Guitar World*!

—Jared Weed



For a list of recent contest winners, visit guitarworld.com/contest_winners

RECENT READER TRANSCRIPTION REQUESTS

BLUE ÖYSTER CULT "Godzilla"
METALLICA "The Call of Ktulu"
PROTEST THE HERO "Bloodmeat"
BILLY JOEL "Piano Man"
UFO "Too Hot to Handle"

Go to the Transcription Requests section of the *Guitar World* Forums (guitarworld.com/forums) to request a song you'd like to see transcribed in *Guitar World*!

TRANSCRIBED!
On page 134 of this issue

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



BRANDON PORTMAN-SECUR

AGE 15
HOMETOWN Hamilton, Ontario
GUITAR 1987 Charvel Model 6
SONGS I'VE BEEN PLAYING "Rose of Sharyn" by Killswitch Engage and "Haunting" by Threat Signal
GEAR I MOST WANT Carvin V3, Vader VC412BK



MIKE BERGERON

AGE 46
HOMETOWN Hampton, CT
GUITAR LTD KH602
SONGS I'VE BEEN PLAYING "One" by Metallica and "Fire Woman" by the Cult
GEAR I MOST WANT Randall RS412KH100



RICHIE BLACKWOOD

AGE 26
HOMETOWN East Rockaway, NY
GUITARS Jackson Stealth EX, Ibanez RG470
SONGS I'VE BEEN PLAYING Originals from my band Blackwood and "Mr. Crowley" by Ozzy Osbourne
GEAR I MOST WANT My own Richie Blackwood signature model!

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefait@guitarworld.com. And pray!

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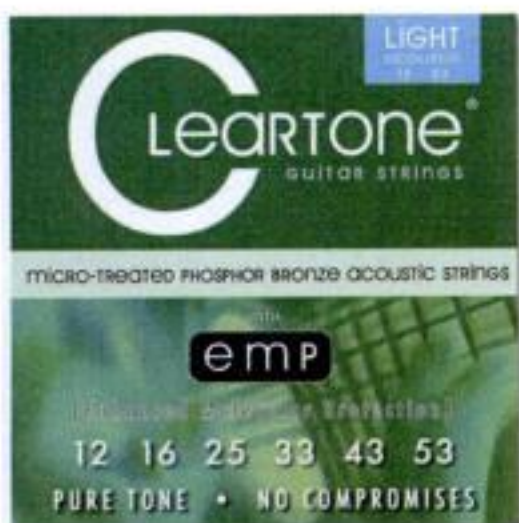


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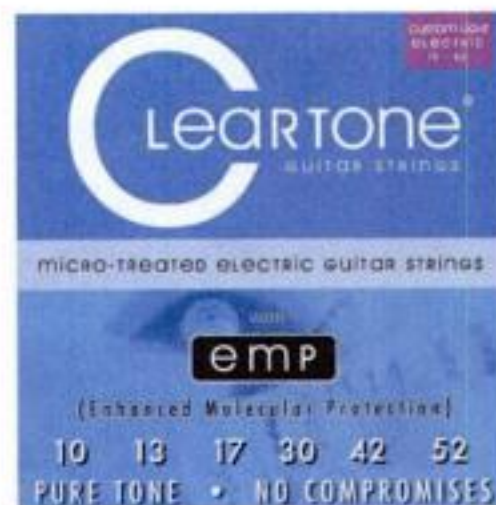
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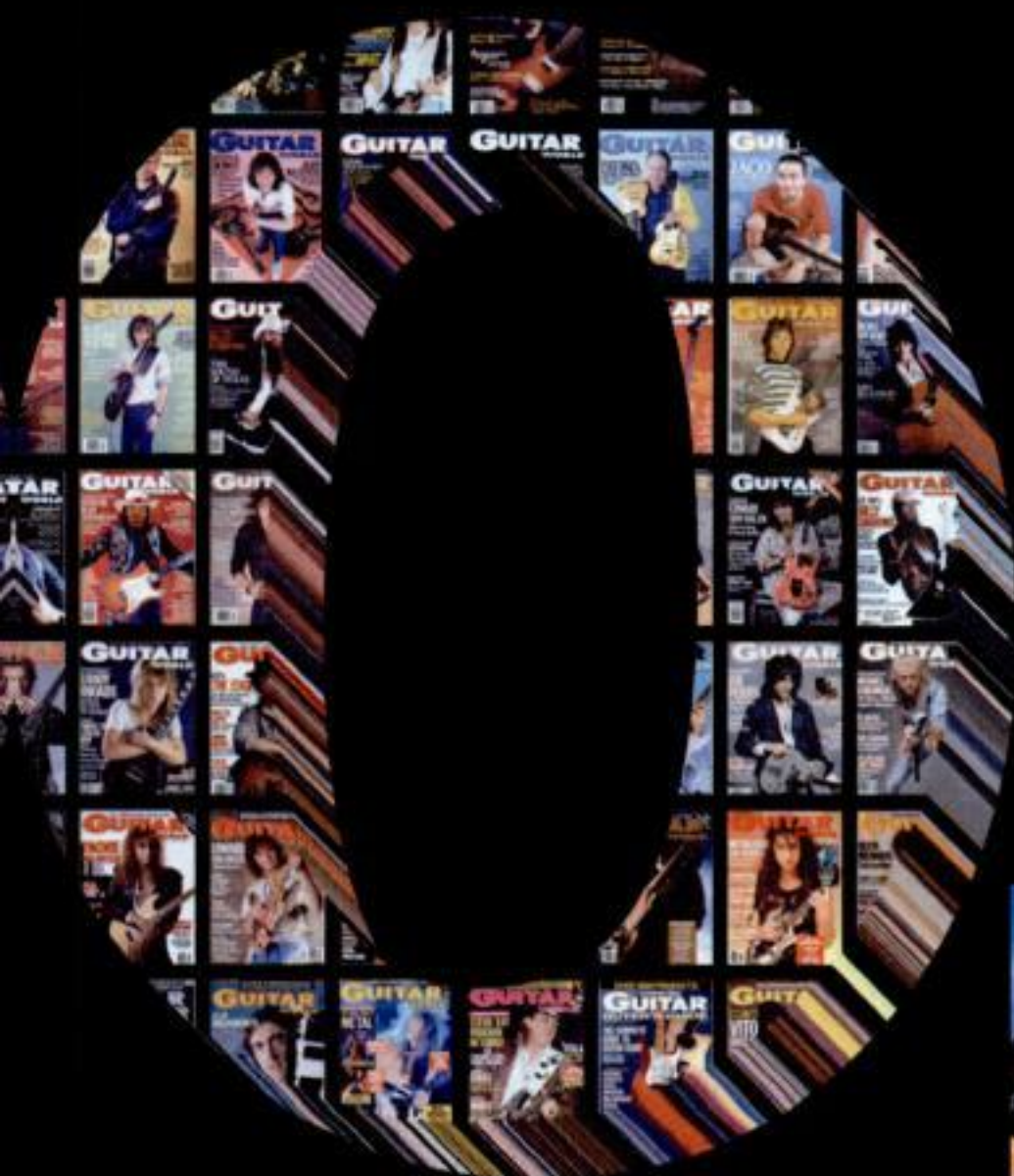
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{PROOF}

TALK ABOUT YOUR potent issues! This month, **GUITAR WORLD** celebrates its 300th issue with a guitar-praising retrospective of the magazine's past 28 years. Raise your glass high and toast a horde of celebrated ax slingers—including Jimi, Jimmy, Eddie, Stevie, Randy, James and Kirk and many others—with the strongest shot of **GUITAR WORLD** ever served.

[GW  PAGE 30]



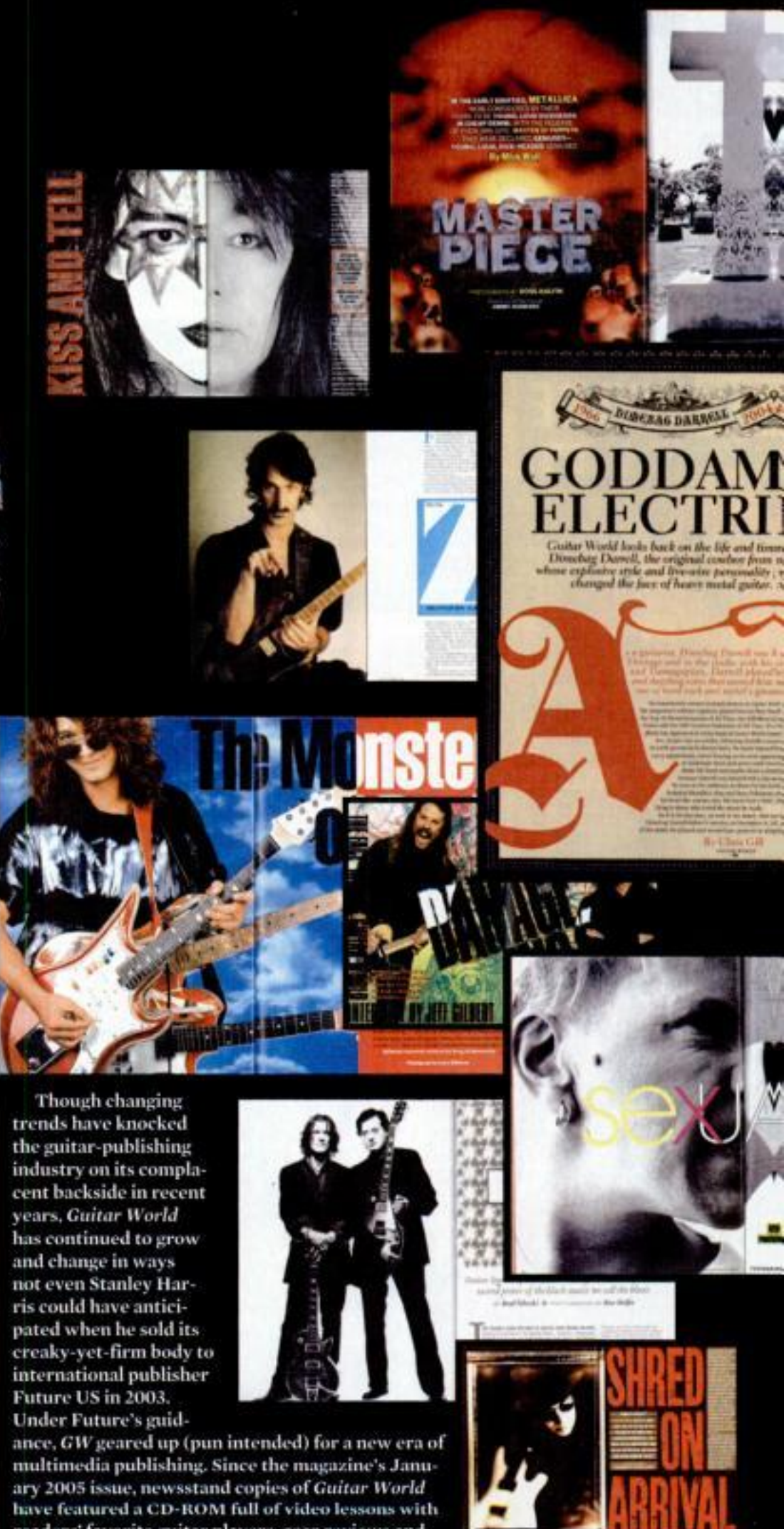
DEAR READER, YOU HOLD in your hands *Guitar World* issue 300. We've been anticipating this event since, oh, about two weeks after we shipped issue 299. But to say the publication of our 300th issue has not been dreamed of and planned for would be inaccurate. For despite our lack of physical preparation—you know, actually digging through hundreds of magazines and getting a handle on what we've been doing these past 28 years—we have felt its impending arrival in our bones, like the swelling wave of an endorphin rush or the weightless calm before a tsunami makes landfall.

For all of its attendant drama, this grand milestone has its genesis in a seemingly minor and banal event. In 1980, Stanley Harris, a New York City publisher who specialized in magazines about hair care and guns, and circle-the-word puzzle books, decided to launch a guitar publication. There already existed such an entity, a California-based journal that reported with dull but authoritative regularity on developments in blues, jazz, country, surf and, after a fashion, rock guitar. But Harris saw that the other magazine was ignoring the needs of a gigantic segment of the guitar marketplace. It was as if a little light bulb went on in his head.

And so, in July 1980, with little public fanfare, Harris launched *Guitar World* magazine. That maiden effort featured interviews with the blues-rock legend Johnny Winter, then in the prime of his career, Allman Brothers Band second guitarist Dan Toler and retro rocker George Thorogood. While this was clearly a magazine a self-respecting rocker could dig his decaying teeth into, it was not at all in tune with the young metalheads and shredders who were discovering guitar through players like Eddie Van Halen, Randy Rhoads and Angus Young.

It took several years for *Guitar World* to show hints of the powerhouse publication it would become. Even by the late Eighties, the magazine was still focusing on jazz players and established guitarists rather than the young guns of rock and metal. What ultimately rocketed *Guitar World* into the stratosphere was the infusion of "rock guitar culture" in the magazine's editorial content, and the arrival of Brad Tolinski as editor-in-chief.

"I knew *Guitar World* was in trouble when its editors came to me and asked if I thought it made sense for them to run a cover story on Slash and Izzy Stradlin of Guns N' Roses," says Tolinski, who at the time was editor of Harris' ill-fated *Modern Keyboard* magazine. "Appetite for Destruction was then a gigantic success, and I thought it odd that anyone would hesitate to go with the most important rock guitar band in the world." Slash and Izzy did appear on the cover of *Guitar World* (see page 44), and the issue was enormously popular. Tolinski officially joined the staff as associate editor and with the May 1991 issue became GW's editor-in-chief, a position he holds to this day.



Though changing trends have knocked the guitar-publishing industry on its complacent backside in recent years, *Guitar World* has continued to grow and change in ways not even Stanley Harris could have anticipated when he sold its creaky-yet-firm body to international publisher Future US in 2003.

Under Future's guidance, GW geared up (pun intended) for a new era of multimedia publishing. Since the magazine's January 2005 issue, newsstand copies of *Guitar World* have featured a CD-ROM full of video lessons with readers' favorite guitar players, gear reviews and other informative and educational content. The magazine has also relaunched its web site, GuitarWorld.com, as a full-featured online destination and created both a metal-based blog, MetalKult.com, and *Guitar World* Tabs (tabs.guitarworld.com), where players can download tablature submitted by users as well as premium *Guitar World* tabs created by the magazine's expert transcribers.

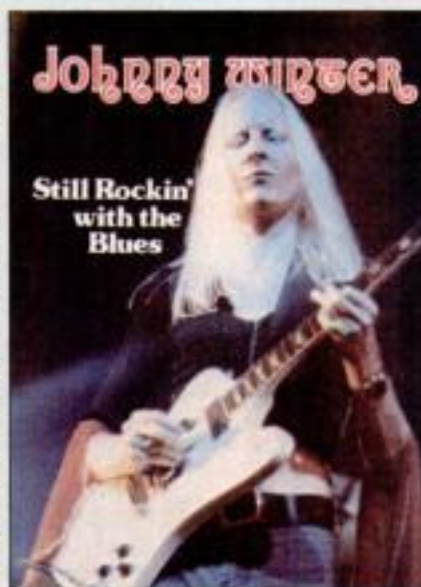
Add to that the numerous instructional DVD titles that the magazine creates each year and you begin to understand why *Guitar World* has become both the number-one-selling guitar magazine in the world and the most authoritative print, online and multimedia source for guitarists everywhere.

Over the next many pages, we look back at some of the artists and phenomena we've reported on over the 299 previous issues. We consider this a retrospective of not merely *Guitar World*'s finest moments but rather the best that guitar playing has had to offer over the past 28 years.

OUR JULY 1980 SHOWS telltale signs of being a new magazine. The design is rudimentary, the editing rough and the advertising sparse. But the content demonstrates both the editors' exuberance and intimate knowledge of their subject. In his cover feature, writer Joel Siegel presents a thorough picture of Johnny Winter, from his love of the blues and players like Muddy Waters to his late-Sixties breakthrough. In this excerpt, Winter describes the career problems and drug addiction that led to his downward spiral in the Seventies and, ultimately, his salvation.

wouldn't have been able to live with myself. I didn't know if I was ever going to play again. The main thing, for me, was to figure out what went wrong. "I locked myself up. I checked myself into a hospital where I was getting constant psychotherapy. The

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Winter bandwagon, everybody wanting a little piece of the action—give me a loan, give me some of your hair, have sex with me, show me how to play guitar, how did you make it? There was no time for sleep or for friends or for doing normal things like watching television and eating. It didn't look like things were going to change. I could picture it being like that forever and ever—everybody taking their 10 or 20 percent out of my money and leaving me with nothing.

"It was a real lonely time. The people I'd meet were all after something. It was mentally and physically draining. After three years of that I knew that if I didn't get away from it—the business, the people, the drugs, the whole bit—at least for a little while, I

"I felt for quite a while like killing myself. I couldn't stand the life I was leading."



first three months were real painful, coming off the drugs and just being in one place, not having a job to go to. At the time it was real horrible, but I wouldn't take it back. I am real glad I went through

it. After I decided that there was a chance for me to be happy, I began to learn a lot. I can look back at that time with enjoyment now, as I have gone through it [and] on to better times." ●



"I used to wonder if you had to be suffering all the time to play the blues," Winter says. "It wouldn't be worth it. Everyone has pain in their lives. Everyone has problems, some more than others. When you're really down, it is pretty hard to be creative. When you are looking back at the time you were down, [with] hindsight, then you can write songs. [But] when you're going through the process, through some really horrible life-or-death situations, it's hard to even care about music."

Johnny experienced some of those real bad times while trying to cope with the rigors of his three years of constant touring. "It would take me a long time to go into the whole thing, but the one thing to keep in mind is that there was always something in me saying 'stay alive.' I felt for quite a while like killing myself. I couldn't stand the life I was leading. I was real down and death seemed like an easy way out. If you make up your mind that you're not going to die, then you have got to figure out how to make yourself happy. You have got to figure out what is making your life so miserable and set out to change it.

"To me, it was everybody wanting to get on the Johnny

A 2,008-YEAR HISTORY OF THE GUITAR By Chris Gill ↓

A.D. 30» The Egyptians develop the qitara, a wooden-bodied instrument with gut strings and a fretted neck. Recently decoded hieroglyphics indicate that the first song played on the instrument was "Smoke on the Water."



33» The Romans invent cross-bracing. Instead of applying this innovation to guitar construction, however, they use it to improve methods of torturing Christians.

ISSUE
N^o.004
JAN. '81

WHEN EDDIE VAN HALEN first graced *Guitar World*'s cover—the January 1981 issue—he was just 23 but already well on his way to influencing the next generation of guitarists via his two-handed tapping technique. “The World’s Greatest Guitarist?” was the question we posed on our cover, but Ed would have none of it. In our interview, which included a discussion of his methods for customizing his guitars, Ed repeatedly shot down suggestions by interviewer John Stix that his head had grown six sizes since the group had released its Platinum-selling 1978 debut, catapulting him to the airy heights of fame. “I’m not a rock star,” Ed said. “When kids ask me how it feels to be a rock star, I say leave me alone. I’m not in it for the fame, I’m in it because I like to play.”

GUITAR WORLD Did you go through a period of imitation before your own days of invention?

EDDIE VAN HALEN Definitely—and Clapton was it. I knew every note he played. That’s what I was known for around home. Me, Alex and another bass player called ourselves Mammoth and we were the junior Cream. It’s funny; when I do interviews and tell people Eric Clapton was my main influence, they go, “Who?” **GW** Because they’re thinking about Clapton doing “Lay Down Sally,” not the Bluesbreakers or Cream. Your current trio-and-a-singer format is not much different than Cream. Have you ever thought of working with another guitarist?

VAN HALEN I’ve never played with another guitarist because I make enough sound on my own. What I loved about Cream is that everybody had to put out. It was three people making all this noise, and you could hear each person. The Allman Brothers feel is something I never got into. Duane was an excellent slide guitarist, but I never cared for Dickie Betts. I found their music too cluttered for my taste.

GW In your Clapton days, I’m sure you did some intense studying on the instrument. Do you still work as hard to improve your playing?

VAN HALEN Yes, but I don’t call it practice. This will sound real funny to you, but we tour for eight weeks and then take eight days off. When I’m home on a break, I lock myself in my



EDDIE VAN HALEN

THE NEW KING OF
HEAVY METAL
GUITAR

room and play guitar. After two or three hours I start getting into this total meditation. It’s a feeling few people experience, and that’s usually when I come up with weird stuff. It just flows. I can’t force myself. I don’t sit down and say I’ve got to produce.

GW Can you be specific about how you play better today than, say, when the first [Van Halen] album was released?

VAN HALEN I don’t consider myself a better player. I consider myself different. With the technical ability I have, I can play just about as fast as I’d like to play. Any faster at the volume I play and I’d have distortion. So, technically, there’s no reason to get any faster.

GW But do you still reach any

new plateaus?

VAN HALEN Sure I do.

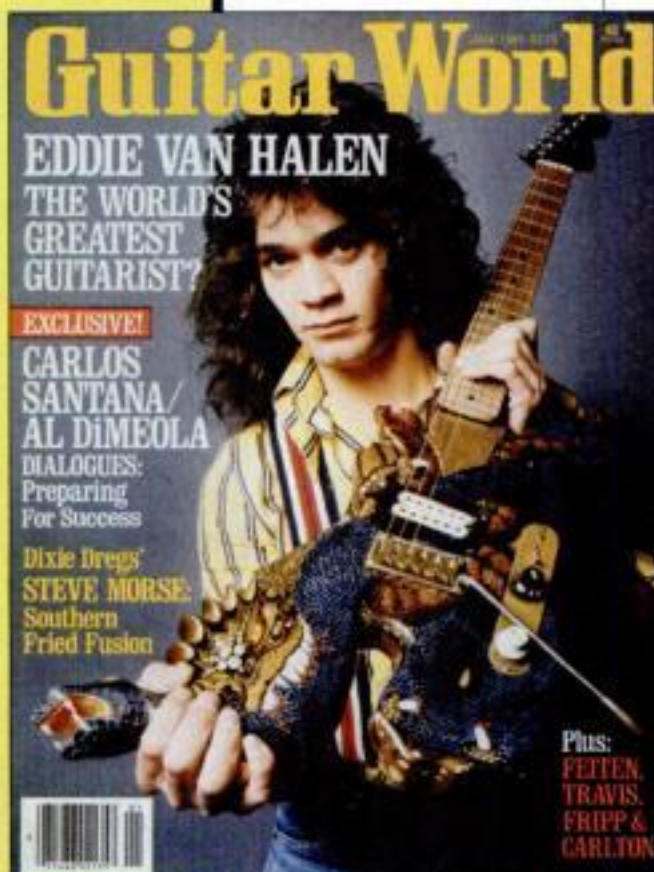
GW Can you point some out on your records?

VAN HALEN The solo on “Cradle Will Rock” is different. One guitar player who I respect and think is the baddest is Allan Holdsworth. I do one short lick on “Cradle” that came out because I’ve been listening to this guy. On the second album, I expanded a little more on harmonics.

GW You’re talking about hitting false harmonics by using your right hand to hit the fretboard?

VAN HALEN Yes. First I just used my first finger on the right hand to hit a note. Then I discovered the harmonic by hitting the fret an octave above where the left hand is positioned. Now I’m expanding on that by using all the harmonics in between the octave. I also use the slap technique, which I got from black bass players. Jimi Hendrix influenced me on how to hold the pick when I do the harmonics. I saw the Hendrix movie and discovered where the pick goes when it disappears. He holds it between the joints of his middle finger. I pick weird, too. I use the thumb and the middle finger.

GW Have you ever thought you may now be part of the guitar heritage you once studied? Thinking of players like Beck, Page, Clapton and Hendrix, you may be next in line for guitar hero.



5 MAR. '81

SHE'S SPECIAL,
SO SPECIAL

Just four issues old, *Guitar World* discovered the opposite sex when we put the Pretenders' Chrissie Hynde on the cover of our March 1981 issue. She would be the first and last female ax slinger to grace the magazine until Courtney Love and her group Hole made an appearance on the January 1999 cover. That issue didn't sell very well either.

GOT WOOD?

Along with Hynde, the March 1981 issue featured another first: the introduction of our “Collector’s Choice” pinup gallery of one-of-a-kind guitar finds. For our first entry, we chose a “blonde” 1959 Gibson ES-335. It was just one of 73 ES-335s Gibson built that year and one of the few to be issued *au naturel*.



VAN HALEN It’s very hard to say. That’s like me telling you I’m the best. I can’t say that. I’m not. I can’t say I’m going to influence people, but I know a lot of people are using their right hand on the fingerboard now that never did it before.

85 » The Romans build their famous Coliseum in Rome. On opening night, crowds roar at a bill that includes Slayer and Megadeth, as well as a surprise appearance by Ozzy Osbourne.



105 » Paper is invented in China



ISSUE
No.

011
MAR. '82

GUITAR WORLD CAUGHT UP with Frank Zappa at the Palladium in New York, where the maestro was presenting his perennial Pumpkin Day concert celebration. Zappa had just issued his three *Shut Up 'N Play Yer Guitar* albums, which emphasized his solo and improvisational guitar work, and was bringing his complex compositions to the stage with his latest touring group, for whom he served as "director." (Among the members of his eight-piece band was a young guitarist by the name of Steve Vai, who would go on to grace many *Guitar World* covers himself.) Zappa was in the midst of a boycott on print media interviews, but he agreed to speak with *Guitar World* writer John Swenson, who had reviewed the *Shut Up 'N Play Yer Guitar* albums in the November 1981 issue.

GUITAR WORLD What gets you off as a "director"?

FRANK ZAPPA I enjoy doing anything that is theoretically impossible and making it work. I mean, you saw [us play] some things onstage that were impossible and didn't even know it. If you saw what that music was that they were playing, if you saw it on paper and realized these guys were out there doing it with choreography and kind of dancing all over the stage—that was some of the hardest shit anybody in a symphony orchestra would ever be asked to play. They're dancing around and fucking doing it from memory. There's not an orchestra in the world that could have done that. And it looks like, "Hey, we're having a good time." They fucking sweated their nuts off to learn that stuff.

GW How long did you rehearse?

ZAPPA Two months. Minimum of five days a week. Sometimes six days a week. Minimum of six hours a day and sometimes 10 hours a day.

GW Does it ever happen that you put together a band and they seem like the right guys, and then they just can't do it?

ZAPPA Sure, all the time.

GW What do you do then?

ZAPPA Fire them. Get another band.

GW But, obviously, that didn't happen with these guys. The bass player was really great, too.

ZAPPA Great. He's a great guy. His name is Scott T-h-u-n-e-s. And he's really a great guy. He's 21. The drummer, Chad Wackerman, is 21. So is Steve Vai.

GW You know, it would seem almost like an indulgence for you to perform live with a group because it's so expensive and takes so long to work up.

ZAPPA Well, just so you really understand the mathematics involved, what do you think two months of rehearsal costs?

GW Don't know.

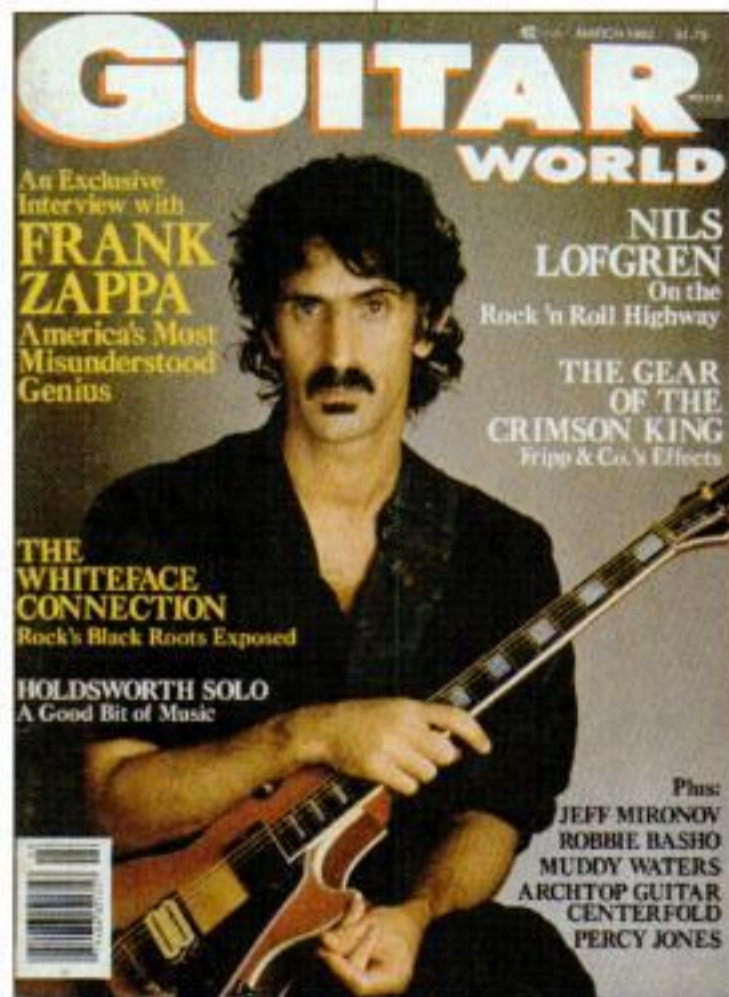


ZAPPA A quarter of a million dollars. That's before I buy the airplane tickets and pay for the hotels in advance. That comes out of my pocket before I get a nickel from any ticket [sales]. That's what I have to invest to make a band sound like that. And I don't think the audience has the slightest idea what that means. I am not funded from the sky. The money that they spend on a ticket this year turns into somebody's salary next year. Or it turns into airplane tickets. It turns into new equipment. I have been telling people, "I don't stick this up my

nose and I don't buy yachts."

GW But in a way it would be much cheaper for you to just record and compose and try to get your things done that way.

ZAPPA Yes and no. But, I mean, look—I love music. I love to play. And I enjoy going onstage and improvising a guitar solo. It's the instant challenge of going against the laws of physics and the laws of gravity and going onstage and playing something nobody ever heard before and nobody would dare to play. That's what I like to do. That's...I mean, that's sex. That takes



13 JUL. '82



18 MAY '83



BASS HOLES

In the days before bass guitar magazines existed, *Guitar World* occasionally featured low-end players in its pages and on its covers. Two cases in point: our July 1982 cover featuring Sting (then with the Police) and our May 1983 cover with jazz bass master Jaco Pastorius. At the time of Sting's *GW* appearance, the Police had just released *Ghost in the Machine*, their first album to flesh out the trio's sound with keyboards. "Power trio" was a misnomer in the sense that it made us sound like Cream or Jimi Hendrix," Sting said. "I think we're much lighter than that, so I don't usually take that blanket title with much seriousness."

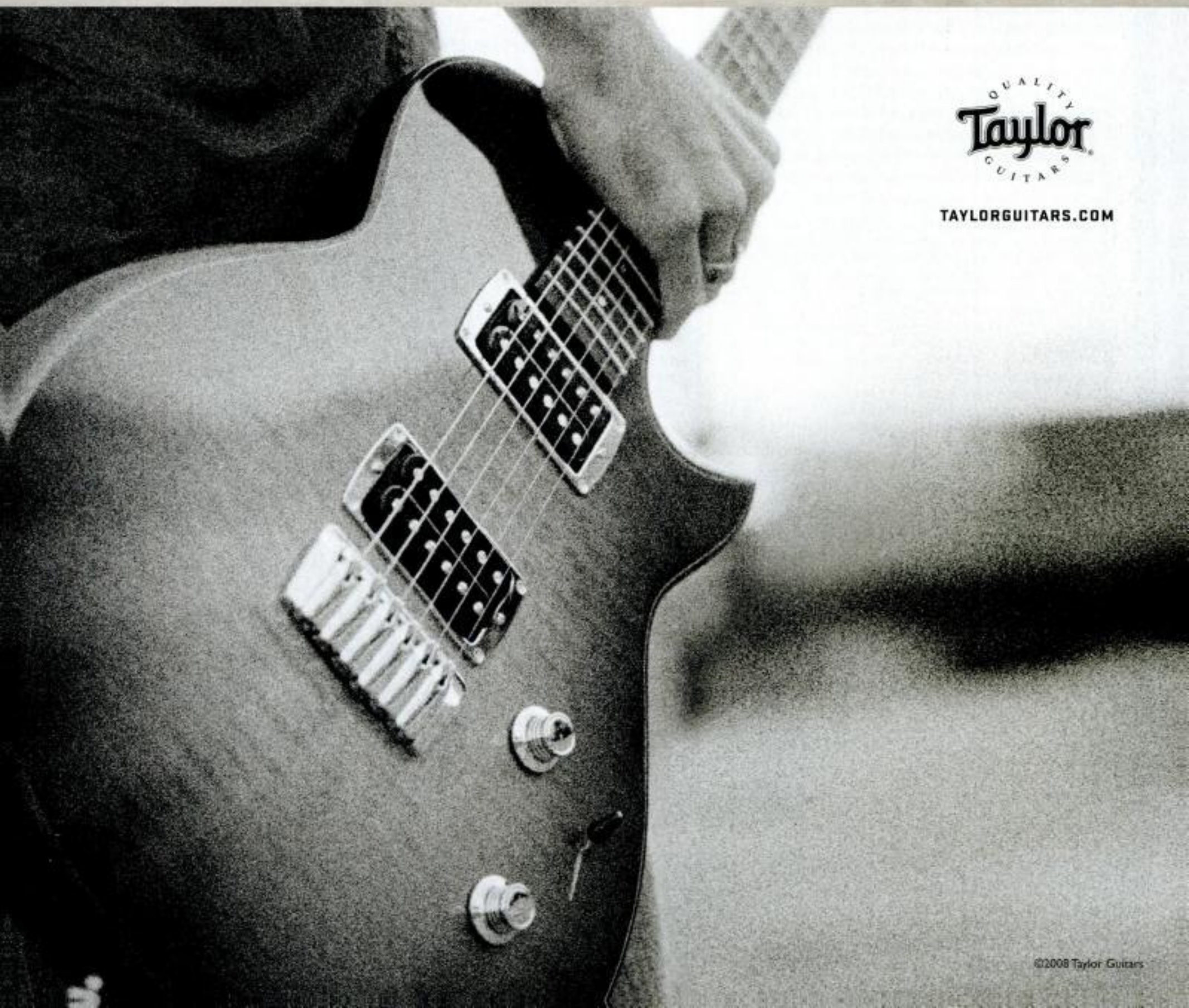
you into a realm of science. And you can't do that sitting at home and you can't do it in the recording studios. It's not the same feeling. *

WE COULD HAVE *just put our name*
on an electric guitar. INSTEAD,

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ISSUE
No.023
MAR. '84

WE FIRST SAT DOWN with AC/DC's Angus Young for our March 1984 issue, and were we in for a shock. Discussing gear with the Aussie guitarist, *GW*'s Steve Rosen learned that the man in short pants is long on guitar chops but has little interest in the finer points of his guitars and amps. Which is not to say Angus disappointed. As you'll see in this excerpt from our cover feature, in addition to explaining the setup of his quartet of 100-watt Marshall stacks, Angus managed to recall for us his amp settings and even delivered a colorful explanation of why he is not and never will be "a soloist."

In an industry gone mad with detail, where every guitarist knows to the *n*th degree not only the gauges of his strings but also the alloys which make them up, Angus Young stands apart as a guitar player who's uninterested and unamused. When referring to his variously dated Gibson SGs, Young calls them "this guitar" or "this thing," rarely "this SG."

Young's first SG was purchased secondhand. Approximately a 1967 model, the instrument was played until a few years ago when wood rot (due to excessive moisture from sweat) and neck warp forced him to look for a replacement.

"It had a really thin neck, almost like a custom neck," says Young, whose pixie-sized hands would find such a neck to his liking. "I liked the SGs because they were light. I tried Fenders but they were too heavy and they just didn't have the balls. And I liked the hard sound of the Gibsons."

That particular thin-neck SG was difficult for Young to replace. Gibson made 1 1/2-inch and 1 1/4-inch necks, and it was one of the latter. Young used this guitar from 1970 when he bought it, until 1978, when it was set aside for another SG he purchased at a pawnshop in New York City. Rejected by Gibson due to flaws in the finish, the guitar was built around 1967, as well, and features the thinner neck featured on his original SG. In addition to the neck, it is the shape of the instrument that appeals to Young, the two horns allowing for easy access to the higher frets.

"And you can do a lot of tricks on it, too," he offers.

Just as he has been faithful to the Gibson SG, so has Young been a stalwart of the Marshall amplifier. Tying with other amps (Ampeg in particular) led



him to the conclusion that the Marshall 100-watt stack is "the best rock amp," and while his stage setup does vary, it is basically an arrangement of four stacks hooked in series via splitter boxes. The tone controls represent little more than gibberish to him, and performing with the English units for over a decade has caused him to rely upon certain settings. All four stacks are set virtually the same, with volume at full, treble and bass and midrange at half, and presence at zero. If there is a lack of top end in the performance hall, he'll kick on the presence to compensate.

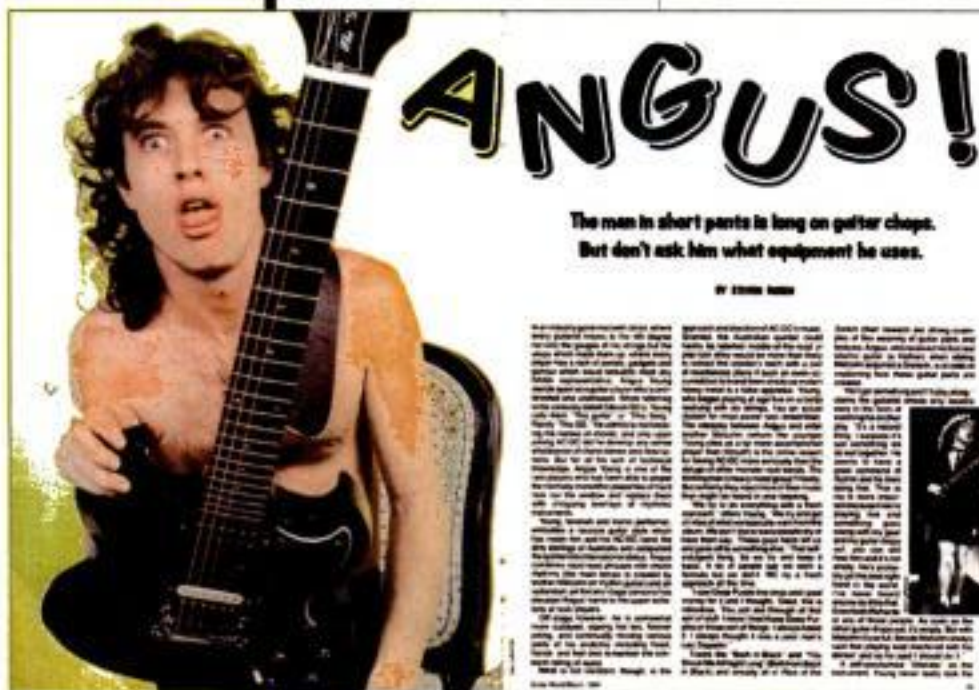
"I've found with Marshalls, if you're using a fair bit of volume, you should put the bass

and treble at half because they're working at that point," Angus explains.

It is a true test for Young to recall the types of picks and strings he uses. While he does know more than he owns up to, his description of himself as a guitar "illiterate" is not far wrong. He learned to solo mainly from watching elder brother Malcolm play, and the idea of scales and figures is as foreign

to him as American beer. Most of his solos are approached by "feel," and even his recorded work is for the most part live solos with little overdubbing.

"I tend to look at the music as a song," he explains. "It sounds a bit funny talking about it as some place to play a solo. People tend to see me as a soloist. Poor people. You'd think they'd have something better to do. I look at it as a band. I think Pete Townshend is rotten without Roger Daltrey and the Who. He's quite boring actually. The same is true of Zeppelin without John Bonham. To me it's not the same. I like it as a band—as a unit. You should hear me on my own. It's horrendous." ●



The man in short pants is long on guitar chops. But don't ask him what equipment he uses.

BY TOMMY STONE

Angus Young is a man of many talents. He is a guitarist, a singer, a songwriter, and a performer. He is also a man of many interests. He likes to read, to travel, and to spend time with his family. He is a man of many talents, and he is a man of many interests.

Angus Young is a man of many talents. He is a guitarist, a singer, a songwriter, and a performer. He is also a man of many interests. He likes to read, to travel, and to spend time with his family. He is a man of many talents, and he is a man of many interests.



STRANGE DAYS
Furry guitars, spandex-suited guitar duos, Pete Townshend... The early Eighties were a bizarre time of competing trends and styles. That much was evident from our covers, which saw the *Guitar World* debuts of furry-guitar-wielder Billy Gibbons (May 1984), Judas Priest's lycra-loving K.K. Downing and Glenn Tipton (July 1984), and a sulky Mr. Townshend (November 1983), who clutched, uncharacteristically, an archtop hollowbody. Bizarre times, indeed.

A.D. 500» Indian mathematicians invent the zero, but refuse to take the credit for Billy Corgan, Kurt Cobain and Beck Hansen. The "slacker" period officially begins.



618» China is ruled by the Tang Dynasty, a devoted group of Ted Nugent fans who adopt their name from his song "Wang Dang Sweet Poontang."

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STEVIE RAY VAUGHAN was well into his reign as the new king of Texas blues when *Guitar World* finally snared him for the cover of our November 1985 issue. He and his band, Double Trouble, had just finished recording their third album, *Soul to Soul*, and Stevie was feeling good about his band's progress and the support and acclaim he was receiving from guitar legends including Eric Clapton, Lonnie Mack and Albert King. In this excerpt from our cover story, Stevie talks about the making of the album, the gear he used and the passion he endeavored to convey through his music.

all the time."

He says that they recorded the album that "old way," live, in the same room together and without headphones. "I've got every amp I own in the studio and all going all out at once," Vaughan says. The studio, he explains, was set up like a stage but with the amps aimed in such a way that the other players could hear what was coming out of them.

Vaughan remains, like a lot of Texas guitarists, a die-hard Stratocaster player and uses effects minimally. Working on the album, he stuck mostly with a white Strat-style guitar with Danelectro pickups and custom wiring that was made for him

quite as full sounding. And Charley never told anybody but me what he did when he wired it."

Vaughan's pretty vague about his amp setup, although he admits to keeping two Vibraverbs, two Super Reverbs, a Dumble 150-watt Steel String Singer and the Leslie, all hooked together. In addition, he continues to play with his guitar tuned a half-step low—"E flat tuning," he calls it. The use of low-pitch tuning was Hendrix-inspired. "He did it a lot," Vaughan says. "And it gives you different overtones. It's an interesting sound, and I find it a lot easier to sing to." He's also acquired the wah-wah that

"I was remembering the good times, how things were when we were growing up."



A lot of people have wondered just how far yet another Texas guitarlinger could carry the blues thing, and Stevie Ray Vaughan has attempted to formulate an answer. He wanted to make a happy record, he said, full of buoyant moods, shorter songs and some new instrumental combinations. On *Soul to Soul*, you hear a lot of the Stevie Ray Vaughan trademarks, but it still has a good-time uptown feel—a strong trace of R&B—that separates it from Vaughan's first two albums. The guitar showpieces are there, but it's clear that Vaughan set out to accomplish something different with this record.

"I'm real close to it, and so it's hard to get a good perspective on it," he says. "But there're a lot of rockin' songs and then some like we've never played before. There's definitely blues in it—not less blues than before—but it's a type of music we haven't really tried before, some different kinds of changes. There are a few other players here and there that people won't expect—some keyboards [ex-Delbert McClinton keyboardist Reese Wynans has been added to *Double Trouble*] some horns. But the moods are happier."

For the album's rehearsals, the band worked nightly at Dallas Sound Lab, a 48-track digitally capable facility in the Dallas Com-

munications Complex at Las Colinas, just northwest of the city. They'd booked the studio in great 24-hour chunks of time and had even recorded rehearsals. Vaughan was finding those sorts of conditions pretty luxurious—one of the benefits of having two successful albums under his belt. It helped shape the character of the music on the new record.

"It helped us a lot," Vaughan

It's Star Time! STEVIE RAY VAUGHAN

Stevie's been in the spotlight so long now, he's just beginning to realize—with the help of Clapton, Townshend and Albert King—that everybody's eyes are on him.

BY BRUCE NIXON



Stevie Ray Vaughan at work in a Dallas studio. (Left) Robert Johnson, who inspired the blues, is on the cover of the new issue of *Guitar World*.

explains, "because we got to work on individual technique and things, so that we've come down to playing more like we wanted to play in the first place. To do that, we had to cut in the studio and sit down and listen to it. We've always been forced to work a lot faster than this before, and we play so many gigs on the road that we don't have the time to listen to ourselves as closely as we should

in 1983 by the late Charley Wirz, a Dallas guitar dealer, builder and repairman who was a close friend of Vaughan's for many years. It's the instrument Vaughan is holding on the cover of *Couldn't Stand the Weather*.

"I've been going between that guitar, my beat-up '59 Strat and a '61 Strat that Charley found for me. I like the white one. It sounds like my beat-up ['59] Strat, but it's cleaner, not

Hendrix used to record "Up from the Sky."

"When we started making the album," Vaughan says, "we thought about what kids do during the summer. I was remembering the good times, how things were when we were growing up, and the good songs that would come on the radio and go boom inside your head. Getting that passion—that's what I try to do."

ISSUE
No.

043

JUN. '87

OF ALL THE TRIBUTES to Randy Rhoads in *Guitar World's* June 1987 special issue, none was more touching than the reminiscences provided by Randy's mother, Delores "Dee" Rhoads. A music instructor with her own private school, she had nurtured Randy's musical interests from an early age and played an active role in his development as a guitarist. Years later, when he'd become a successful musician, Randy paid his own tribute to her with his solo acoustic guitar composition "Dee," featured on the *Blizzard of Ozz* album. As this excerpt from our story demonstrates, Mrs. Rhoads' memories of Randy have been vital to an understanding of his diligence and the nurturing environment in which his talents were fostered.

"Randy actually grew up musically in my school," she says. "He started when he was so young; he was somewhere between six-and-a-half and seven when he started lessons. In those days, we started them with the folk guitar. Of course, that wasn't enough for Randy, so he came to me and said, 'Mom, I really want to play electric guitar.' I had an old Harmony down

spared some of the distance of the generation gap. "Well, I like all music, I really do, and I could relate to their side of it. I appreciated the young people and I appreciated the situation, and I think a lot of parents today don't take the time. They just say, 'That's too loud, I don't like that' and 'Turn it off!' But I can see the other side, especially, I guess, because I was in music."

"From the very beginning when he picked up that guitar, his whole life centered around it."

Randy Rhoads A Hard Act To Follow

Randy Rhoads was a hard act to follow. He was a semi-acoustic, and he started on that. "I, fortunately, had a very good electric guitar teacher at that time—Scott Shelly. He made [Randy] play a lot of scales, made him use violin books for scale materials. It was only about a year when Scott came to me and said, 'Well, I've taught Randy everything I can.' I thought he was teasing me, but he really meant it.



there, and the guitar was almost larger than he was. It was a semi-acoustic, and he started on that.

"I, fortunately, had a very good electric guitar teacher at that time—Scott Shelly. He made [Randy] play a lot of scales, made him use violin books for scale materials. It was only about a year when Scott came to me and said, 'Well, I've taught Randy everything I can.' I thought he was teasing me, but he really meant it.

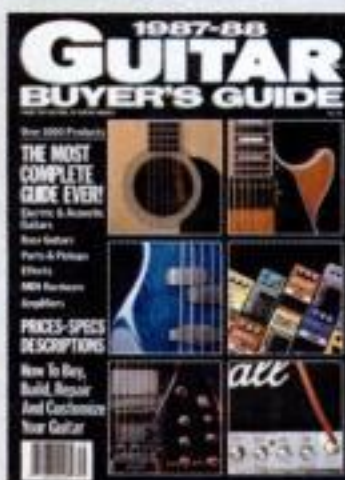
"From the very beginning when [Randy] picked up that guitar, his whole life centered around it. Later, I believe Randy was about 16 and he was already quite good. He started to teach for me in my school and taught for me until he went with Ozzy."

Because Mrs. Rhoads was a musician herself, Randy was

"I can remember when I was young, that's when boogie came in, and my parents thought that was terrible, you know. If it came on the radio, then they just said, 'Oh, no, don't play that. Turn it off!' But you know, I liked it then. I thought it was great.

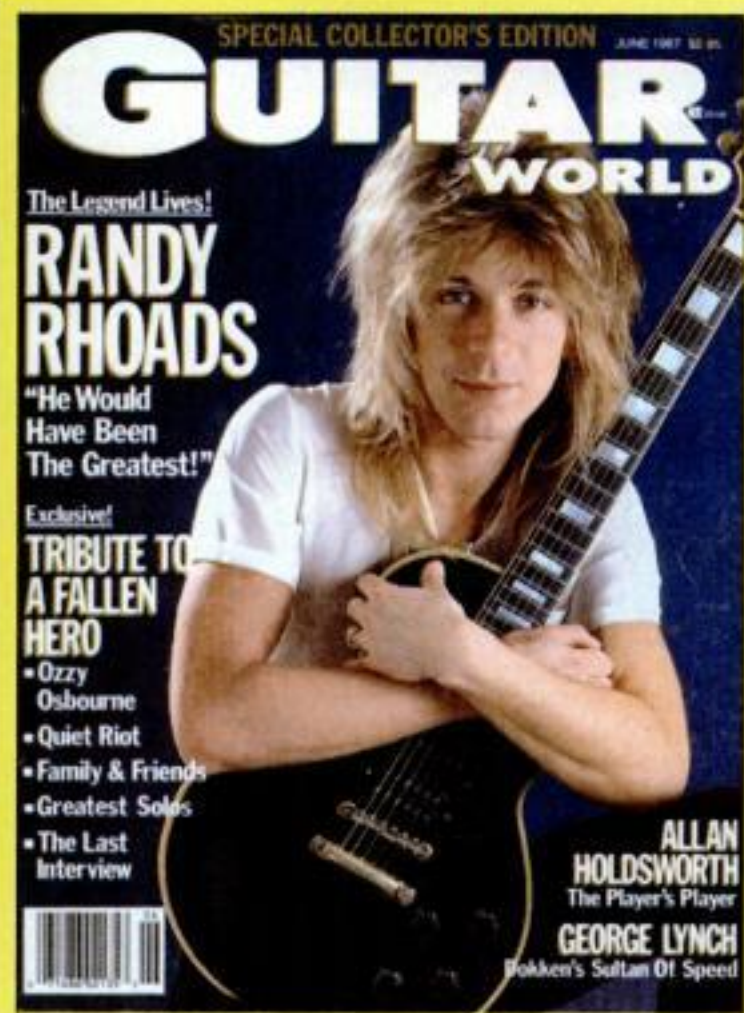
"[Randy] had become very interested in classical guitar, and when he was working with Ozzy in England he studied guitar with one of the professors at the University of London. He enjoyed those lessons so very much and intended to pursue that vein. He wanted to go back and get his degree. As a matter of fact, I had already started inquiring at UCLA and USC so that he could go back, get his degree in music and then perhaps get his Masters in classical guitar in Europe. That was his aim. Then I think he would have

45 '87-'88



GUIDES & DOLLS

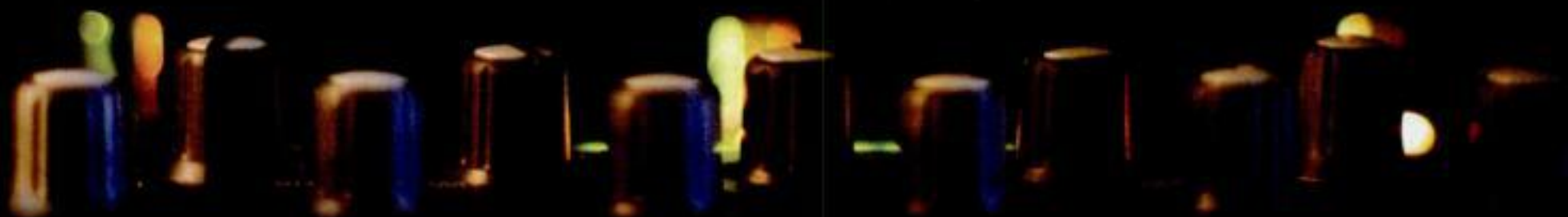
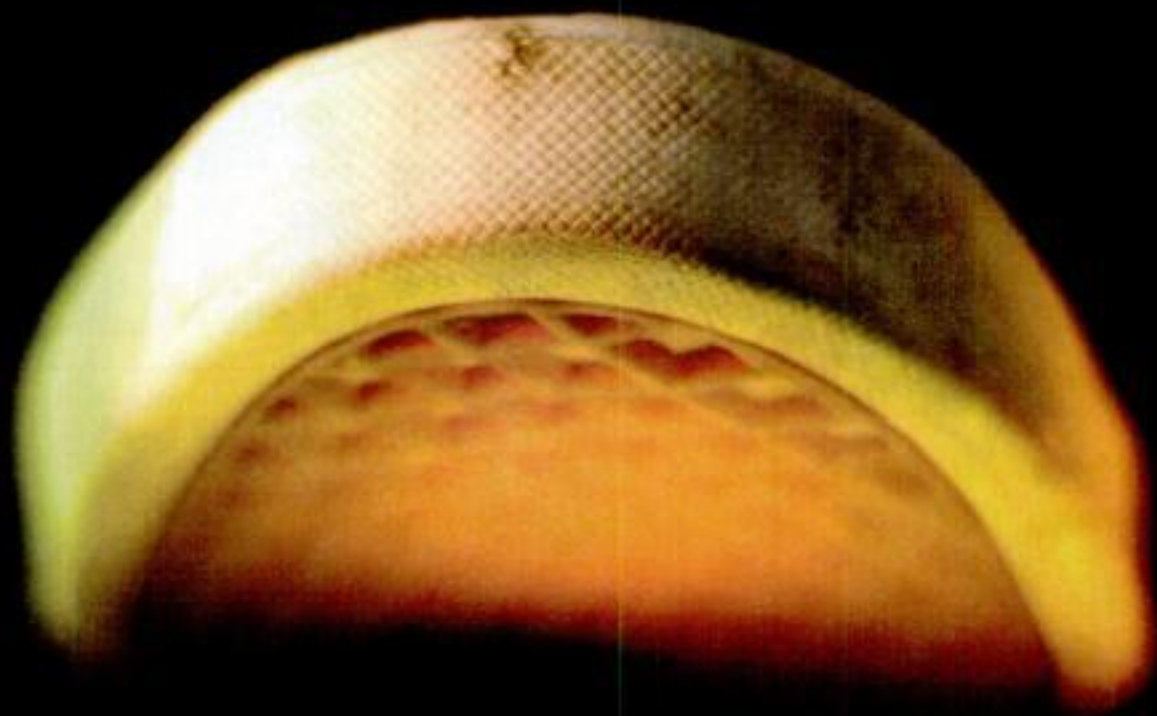
When our *Buyer's Guide* debuted in 1987, it was strictly a gear-only publication—no scantily clad babes cavorting among the archtops and half stacks, just pages and pages of equipment. Small wonder it never elicited much excitement among the editors or readers. At the time, the *Guide* was itself helping to flesh out *Guitar World's* rather skimpy nine-times-a-year publishing schedule. If you had told us we would one day be publishing 13 issues of *Guitar World* and two *Guides* per year, we would have fainted. Thank heaven for the babes. They keep the job interesting.



1271 » Marco Polo sets out from Italy to be the first white man to explore Asia. Upon his arrival, he is disappointed to discover that Mr. Big made it there before him and had already established a devoted fan base. He returns, a sadder and wiser man, with a handful of Paul Gilbert guitar picks and several boxes of yakisoba noodles given to him by Billy Sheehan.



1403 » The Renaissance period begins. Painter/sculptor Michaelangelo forms the band Nitro and refines the two-handed tapping technique, which was developed by Dutch musician Edward Van Halen. British musician Ritchie Blackmore claims that Renaissance music was his idea and that all the other contenders are poor imitations of him.



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ISSUE
No.057
NOV.'88

EVER SINCE THE RELEASE of *Master of Puppets* in 1986, we knew the time was right for a Metallica cover. The album was the group's first to go Gold, and the subsequent tour proved they had broken out of the underground to become the reigning kings of thrash-based metal. By the time guitarist Kirk Hammett sat for his November 1988 *Guitar World* cover, the band had suffered the death of founding bassist Cliff Burton and recorded its fourth full-length album, *...And Justice for All*. In this cover feature excerpt, Hammett discusses the challenges of making the album while he offers a glimpse into the modesty and mastery behind his influential guitar work.

During the *...And Justice for All* sessions, Metallica were getting ready for the Monsters of Rock tour, and rather than enjoying his usual relaxed schedule to work on his solos, Hammett found himself working long hours trying to make things work.

"From a technical point of view, this album was a nightmare," he says, grimacing. "There were so many tempo changes. James [Hetfield] would come up with a rhythm background, and the only scale that would fit would be a minor pentatonic scale with a flattened fifth. Trying to be melodic in an altered scale like that was a nightmare. In 'Blackened,' there are four different tempo and rhythm background changes, and for me to make it smooth all the way through was really challenging. To this day I don't think I did it successfully. People tell me differently, but in my head I know otherwise.

"There's something about being in the studio, in the heat of the moment when the red light goes on, that just makes you want to change things around. After playing to rehearsal tapes for three months, where it's slightly out of tempo and the recording isn't the best, and then you're in there hearing perfect drum tracks, perfect guitar tracks—everything is picture perfect—it's really bothering to me. I literally did all my leads for the album in seven days because I had to. The Monsters tour was coming up. When you do stuff that quickly, you settle for something, and when you go back and listen to it, you may discover it's not happening; things sound forced. I was working 16 hours a day doing solos, and when you work that long it shows in your perspective. Your ear goes down the drain."

However, there was one aspect to the *Justice* recording that was not a nightmare for Hammett: getting the tone he wanted from his guitar. For the *Master of Puppets* album, he spent three days in the studio trying to get the right sound.

"I knew what I wanted this time," he says. "During *Master*, I wasn't 100 percent sure. There's nothing more discouraging than working on something for eight hours and at the end of the session knowing it's crap. I think the guitar tones on this album are some of the better lead tones I've gotten. The rhythm sound that James got



is amazing. We didn't have time to do anything super weird—which I wanted to do. I wanted to experiment a lot more."

Like his band mates, Kirk Hammett doesn't believe in setting himself up on a pedestal, removed from the fans. Metallica's following has been built by word of mouth, not hype or MTV or radio play. There was some discussion before *Justice* was completed about recording

shorter songs—the shortest song from *Master of Puppets* is longer than five minutes, others exceed eight minutes—but the ultimate decision was to go with what they like, and

"Oh, I'm a heavy metal guitarist, but I'm classically influenced," he groans. "It's so trendy that I hate to talk about it. But one of my favorite all-time albums is *Christopher Parkening Plays*

demographically, Kirk says, "People who listen to the radio probably aren't our type of crowd."

Similarly, jumping on bandwagons or following trends is simply not the Metallica way. After some persistent probing, Hammett admits that he does have some classical influences, but he doesn't like talking about them.

"Everyone says,

"People who listen to the radio probably aren't our type of crowd."



Bach. I love that. I went to see him with some friends of mine seven months ago, and he was brilliant."

But is Kirk Hammett as brilliant in his chosen field? It's hard to say just yet. There's no doubt that the technical prowess is there. But as he himself concludes, that's not all there is to it.

"It's weird," he says, somewhat wearily. "I've found that with all this study of technique, when you get right down to it, you throw all that out the window and go with what works best. I believe you have to have [the technique], but it's also good to detach yourself from all of it and go with what feels good. Just because you know umpteen billion scales, it doesn't mean you have to use them all in a solo."

It's just such an awareness that filters out the technicians from the artists, and Kirk Hammett seems to have the humility and love of his instrument to propel him into genuine stardom. He's only 25, so who knows? *

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The advertisement features three musicians, each playing a different Washburn acoustic guitar. The background is a collage of three images: a man with dreadlocks and sunglasses playing a guitar, a woman in a white tank top playing a guitar, and a man in a cowboy hat and fringed jacket playing a guitar. The guitars are shown in a close-up, front-facing view at the bottom of the page. The model names are printed vertically on the necks of the guitars.

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BY THE TIME THEY appeared on our March 1989 cover, there was little need for introductions. Slash and Izzy Stradlin were known to everyone as the ax-slinging duo behind Guns N' Roses and the leaders of a new revolution in hard rock guitar. When former *GW* editor Joe Bosso caught up with the guys in Los Angeles, they were fresh from their world tour and preparing to record tracks that would be included on their second studio album, *GN'R Lies*. As Joe discovered, Izzy and Slash were the real deal, right down to the strung-out poses they assumed for our cover image. Recalling the photo shoot in his 2007 autobiography, Slash wrote, "We were both so high. I remember that we showed up with our guitars, and that we passed out on the floor...not much else." In this passage from our cover story, Izzy and Slash reflect on GN'R's lean years and talk about how hardship led them to write some of the band's most successful songs.

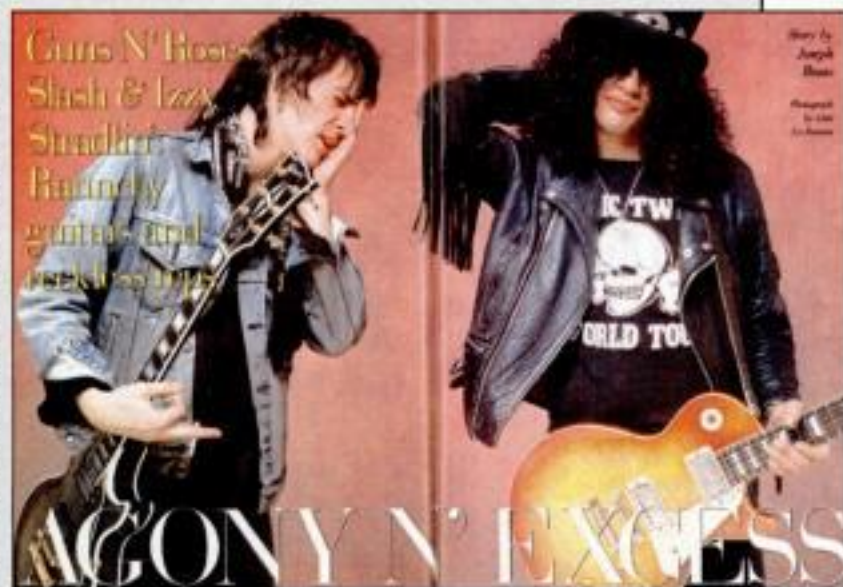
It's another perfect wreck of a Sunday afternoon in downtown Los Angeles. While thousands of dazed denizens attempt to piece together fragments of the previous night's misadventures for either themselves or some like-minded compatriots, the very object of many of their fantasies is polishing off his morning cocktail. For the

particularly adept at. Pain and outrage have inspired some of rock and roll's finest moments, from Elvis Presley right on through to the Sex Pistols. In that spirit, Guns N' Roses' memory of a more squalid existence—at one point, the band shared guitarist Izzy Stradlin's ratty studio apartment, its members relegated to floor space—served as fuel for the dozen compositions that became *Appetite for Destruction*.

To all appearances, they were just one more ragged bunch of losers, going nowhere fast. But, as Slash says, there was a method to their madness. "We basically junked a lot of our lives at that point to work on the band, to work on the music. Sure, it might not have worked, but that was the chance we had to take. We didn't know any other way, nor were we particularly interested in any alternatives. I guess we were sort of...fearless."

Holed up in Izzy's one-room digs, the band eked out songs on whatever equipment it happened to own that week, viewing its desperate situation as necessary fodder for its compositions.

"Some of the best stuff can be written out of dire times," Izzy states matter-of-factly. "Slash and I would throw riffs back and forth,



man known as Slash, Guns N' Roses' volatile, rakish lead guitarist, living the crude values extolled on the band's debut, *Appetite for Destruction*, has become something of a full-time occupation.

Sleep—an increasingly rare indulgence for Slash—is a welcome but impractical notion. In just a few hours, Guns N' Roses are due to convene their first rehearsal in a month, a preparation for their maiden voyage to Japan. New Zealand will quickly follow. And then there's the business of writing and recording the follow-up to *Appetite for Destruction*, the raging slab of backstreet howls and disillusionment that came from nowhere and managed to sell over six million copies in the United States alone (ranking it behind *Whitney Houston* and *Boston* as the third largest-selling debut of all time).

"Yep, the pressure's kind of on," Slash admits. "Still, it's nothing we can't handle. What I try and do is act as if nothing has really happened. So we sold a lot of records—big deal. It's not going to change the way we live or the way we try to make our music. Surface things will take a different course, sure, but the important thing for us is to just ignore it."

Slash's humble assertions notwithstanding, the fact is that indifference is something none of the members of Guns N' Roses appear



which is certainly one of his major strengths. I write on anything—I did then, and I still do. I think that I wrote much of the stuff on *Appetite* on an old Harmony. It was pretty hilarious. Stevie would set up this suitcase and drum on it. Pretty crude. I would tape-record the whole thing on this

"It could be said that we have a pretty nasty history."

little microcassette recorder. It sounded real good; that's how we wrote. I think maybe one day I'll press that stuff. So it doesn't matter what you write on: PortaStudios, eight-tracks. If you have a song that can cut it, it doesn't matter."

Guns N' Roses' impact is manifest on the dozens of L.A. stages brimming with chest-pounding, bandana-wrapped posers who parade their "streetwise" selves. Ironically, the more these wannabe's huff and puff, the more the public seems to respond to the band they perceive as the real thing.

"It could be said that we have a pretty nasty history," admits Stradlin. "The thing is, I don't give a fuck about the image that everyone buys. It's all been blown out of proportion, the 'bad-boy' thing, how much we drink, how much drugs we do or don't do. It's boring. While everyone's talkin' about what we did or supposedly did yesterday, we're already working today on the music they're gonna hear tomorrow."

Slash, for his part, sees the humorous side: "The image tag is an easy thing to finger us on. None of us are model citizens, I guess. But the musical end of it can get funny. Why, I'm already hearing people pulling out those wah-wah pedals, slipping 'em onto tracks, and subliminally sounding a lot like us. That's a compliment, but it's kind of missing the point, isn't it?"

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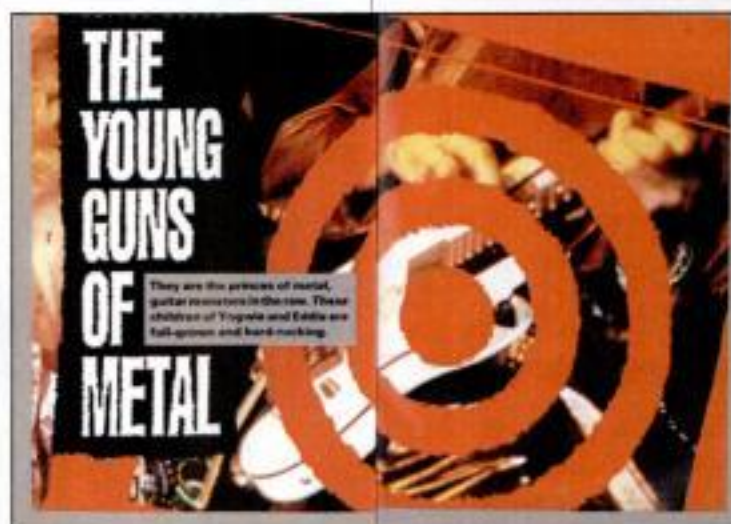
ZAKK WYLDE WAS JUST a fresh-faced 22-year-old when we put him front and center on the cover of our June 1989 issue. The issue was devoted to "the Young Guns of Metal," and Zakk was easily among our lineup's most visible and promising players. Though he'd been playing for just seven years, he'd managed to score a plum spot as Ozzy Osbourne's guitarist, a role once held by his hero, Randy Rhoads. In addition to playing on Ozzy's 1988 release, *No Rest for the Wicked*, Zakk had co-written eight of the album's songs. As this excerpt reveals, Zakk was still coming to grips with his good fortune and working out his strategy to make his own mark as a guitarist.

"Everything happened so fast for me," admits Zakk, who just turned 22 this past January. "Black Sabbath is my all-time favorite band, and I'm Ozzy's biggest fan. When I would think about that when recording, it held me back. I didn't play to the best of my potential, but I'm still happy with how the album turned out."

Instead of relying on flash-happy fretwork, an excess common among young players, Zakk gears his guitar work to meet with the songs requirements. Whether wailing away furiously or pounding out thick rhythmic slabs over a throbbing backbeat, Zakk obviously has what it takes to play guitar with Ozzy.

"What I like to play nowadays is straight-out pentatonic licks," he says. "I listen to a lot of new stuff, and it's such a bore hearing someone just play fast diatonic scales. They usually end up sounding too much like Yngwie. I was into Yngwie when he was in Alcatraz. I remember saying, 'This guy wails, I've got to learn those licks.' But then I realized I'd be better off playing something different, because I knew it would be too hard to top, and I didn't want to be compared to him."

"I was also heavily into Al Di Meola. I put a lot of effort into learning the licks from his *Elegant Gypsy* and *Land of the Midnight Sun* albums when I was 17, because I wanted to do the Di Meola trip in a rock context. But as soon as I heard that someone else was doing it, I immediately branched into other areas."



Zakk often combines chicken pickin' with crunching distortion in a style that will eventually distinguish him from other players. "I'm not breaking any new ground yet," he admits, "but hopefully on the next album I will. I don't

think anyone else is doing chicken pickin' in a metal band. I want it to be my trademark, and I'll be doing more of it on the next album."

"I do it onstage now," he adds. "I remember telling my friends that I wanted to

"I told my friends I wanted to play some country-type licks onstage with Ozzy. They said, 'You'll get bottled.'"



play some country-type licks onstage with Ozzy, and they'd say, 'I don't think the kids are ready for your chicken pickin'. You'll get bottled.' The thing is, once I'm blaring through loud amps, I ain't gonna sound like Albert Lee. I tried to explain that to Ozzy when we were doing the album, but he wouldn't listen to me. I also wanted to play more slide guitar and use the wah-wah pedal more. But the minute Ozzy hears a wah-wah, he immediately thinks of Jimi Hendrix. I could be playing 'Mary Had a Little Lamb' with a wah-wah, and he'd be going, 'Hendrix, Hendrix, Hendrix.'"

With original Black Sabbath bassist, Geezer Butler, now in Ozzy's lineup, Zakk is truly living his rock and roll dream. "It's the absolute best band that I could ever wish to be in," he says. "Every show we're in stitches because sooner or later someone will do something corny. Sometimes Ozzy

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BRAD TO THE BONE

Our September 1989 issue saw White Lion's Vito Bratta make his debut as a *GW* cover artist, but more significantly, it marked the timely arrival of Brad Tolinski, *Guitar World's* longest-reigning editor-in-chief. As the editor of *GW's* then-sister publication *Keyboard Magazine*, Brad had gamely suggested *GW* might sell better if it stopped focusing on jazz players whose records sold 5,000 copies and started placing Platinum-selling rock and metal guitarists on its cover. And so came the dawn of a new era. Within months, Brad was made *GW's* associate editor, and *Guitar World* was—dare we say—livin' la Vito Bratta. Since May 1991, Mr. T has been sitting firmly at the top of our masthead. We pity the fool who says he don't rule.

will do his Pete Townshend leaps while Geezer does some Arabian dance in the corner of the stage. It's hilarious, and we all get along great."

Does the veteran Geezer offer young Zakk any words of wisdom? "Yeah, he tells me not to catch herpes," laughs Zakk. "And, more seriously, he knows I'm capable of playing more interesting things in the studio. That's exactly what I plan to do. The Zakk Attack won't be held back." *

1500» A Spanish cabinet maker develops an instrument with a long neck, curved waist and a large hole in the center. It's not a guitar, however, but a crude version of a sex toy, which the inventor discards after getting splinters. A wandering troubadour discovers the contraption and attaches strings to it. The standard guitar shape is born.



1519» Leonardo da Vinci invents the electric guitar. However, his plans are lost forever when he is trampled to death by a group of schoolgirls who mistake him for Leonardo di Caprio.

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FEB. '90

IT SHOWS JUST WHAT a good sport Eddie Van Halen is that he would pose for our February 1990 cover with not one but three friggin' guitars around his neck, not to mention a broad smile on his mug. In this special Eighties retrospective, *Guitar World* picked its top 50 albums and 12 most influential players of the previous decade. Among the guitarists we chose: Angus, Randy, Stevie, the Edge, Yngwie, Satch, Vai, Slash and Izzy, and of course Eddie, whom we picked as our Player of the Decade. In this excerpt, he looks back on 10 years of accomplishments and contributions.

GUITAR WORLD What is the single thing you're most proud of having accomplished in the last decade?

VAN HALEN I guess it's that I introduced and came out with a slightly different style, and that a lot of people have picked up on it.

GW The song "Eruption" changed everything practically overnight.

VAN HALEN Well, that's kind of what I'm saying, that I changed the way people played the guitar, you know? I mean, you see everybody doing it, and they weren't until I did it. So it's kind of obvious. It's not like I'm on an ego trip or anything.

GW One of the things you pioneered was two-handed tapping.

VAN HALEN I don't know if I was the first one to do it. I mean, I'm sure that somebody else thought of it, too! [laughs]

GW Does it bother you that people have focused so much on the two-handed tapping technique? That maybe some other aspects of your playing have been overlooked?

VAN HALEN Yeah. I mean, whether I tap or not, I'm still a good player. If that's all I'm known for, then god-damn...

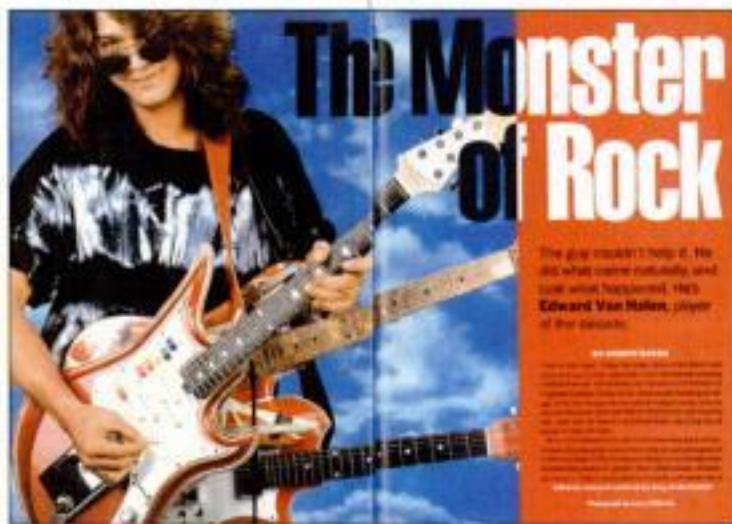
GW You've been successful for some years now. How do you fend off complacency, the whole "rock star" trip?

VAN HALEN See, all I do is make music. I don't go out. I just sit up here on the hill, in my studio. I've always been that way, so nothing's different. A lot of people want to be successful so they can go out and party and have fun. But to me, making music is the fun

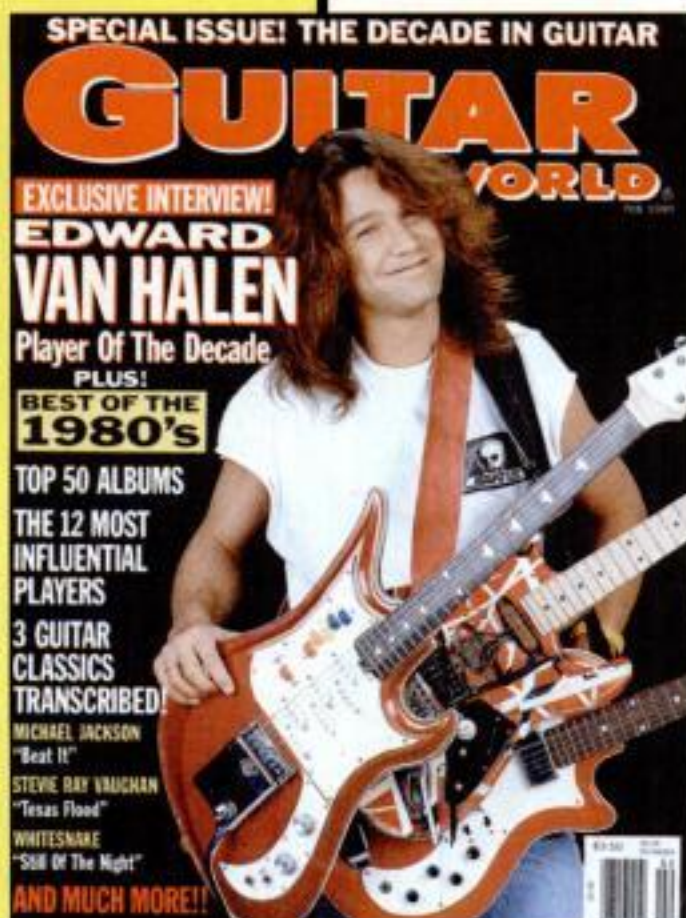
part. I'm a weirdo! [laughs] I mean, that's what you saw out there [points in the direction of the studio].

GW You mentioned Satriani and Vai earlier, but did anybody else who came up during the Eighties make you sweat—

when I hear somebody good, it inspires me, you know? Like when I first heard Holdsworth, that made me want to play! To me, music isn't a competitive thing. There are so many good players around—I'm not in competi-



"When it starts getting old to me, then I'll start doing something else. I don't know what—maybe a racecar driver!"



maybe just a little?

VAN HALEN No. See, nobody makes me sweat. If anything,

tion with them. I'm not out to be better than anybody. Music is such a personal thing. How can you say someone's better than someone else?

GW How do you feel about Page these days? He's been getting a bad rap.

VAN HALEN And that's bullshit. He's a genius. He's a great player, a songwriter and producer, so there you go. Put it this way: he might not be the greatest executor or whatever, but when you hear a Page solo, he speaks. I've always said that Clapton was my main influence, but Page was actually more the way I am, in a reckless abandon kind of way.

GW What if you were a kid today, and there's already an Edward Van Halen out there. What would you do to avoid sounding like a carbon copy?

VAN HALEN I don't know... maybe pull out some old Cream records. Listen to old blues stuff and get your feel happening, instead of just jumpin' in and playing as fast as you can, copying the latest hit on the radio. I mean, I don't know what scales are—I just

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GIMME SOME SHRED!

You can tell a lot about the healthy state of guitar music in the early Nineties by looking at the artists on our magazine. Consider Joe Satriani and Steve Vai, who between themselves shared three covers over a mere six-month period: Joe got our November 1989 cover, Steve the January 1990 issue, and the two friends were reunited for the April 1990 issue. Such were the riches of this era that we gave away a vinyl flexi disc with Satch's issue that featured the world premiere of "The Mystical Potato Head Groove Thing" from his album *Flying in a Blue Dream*. "Groove thing," indeed.

play what sounds right to me. I never had a lesson in my life. So, this scale or that scale, I don't know. To me, you have 12 notes to work with, and whatever configuration you use is up to you.

GW Let's look ahead 10 years. Do you see yourself doing the same thing, with the same band?

VAN HALEN Oh, yeah. Definitely. I'm totally into family, so to speak. There's no reason why I can't be doing the same thing. I just want to make music and have fun. As long as you have the fire and you still want to do it, fine. When it starts getting old to me, then I'll start doing something else. I don't know what—maybe a racecar driver! *

1535» Spaniard Luis de Milan publishes *El Maestro*, a book of tablature for the four-string guitar. His compositions include "Pavan," "Toda Mi Vida Os Ame" and "She's Lump." The book includes instructions on tuning and how a guitar should be strung.



1586» Juan Carlos Amat publishes a comprehensive collection of music for the five-string guitar. Prominent among the entries is ten variations on "Honky Tonk Women." Instructions for tuning the guitar while strung out on heroin are included with each volume.

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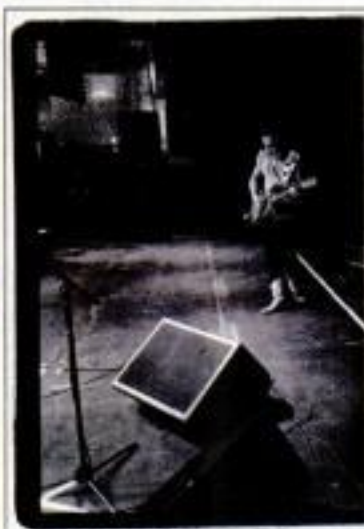
DEC. '90

TRAGEDY IS A RARE visitor to our pages, and when it comes, it demands space and attention. And so when Stevie Ray Vaughan died tragically in late August 1990, we devoted our December 1990 issue to his memory. Among the heartfelt tributes from Stevie's friends and peers that we printed, no story captured the moment as well as Bill Milkowski's emotional chronicle of the events in Austin and Dallas in the days after the accident, as this brief extract demonstrates.

Monday, August 27, 1990: The first flash comes over the Associated Press wire around 7 A.M.: "Copter crash in East Troy, Wisconsin. Five fatalities, including a musician." Keen-eyed staffers at the *Austin American Statesman* catch the item and begin to put two and two together as the AP updates the story every half hour. The mysterious "musician" soon becomes "a member of Eric Clapton's entourage," then "a guitarist." By 9:30, rumors have spread that Stevie Ray Vaughan, Austin's favorite son, was aboard the doomed craft.

At 11:30, Clapton's manager confirms the worst: Vaughan was indeed among the passengers in the five-seat helicopter, which slammed into a fog-shrouded hillside near southeastern Wisconsin's Alpine Valley ski resort. Stevie Ray had boarded the aircraft after performing in an enormous blues show at the resort and taking part in an all-star finale jam featuring Eric Clapton, Robert Cray, Jimmie Vaughan and Chicago blues legend Buddy Guy, all of whom ripped it up before an ecstatic crowd of 25,000.

By noon, the capital city of Texas is in shock. Vaughan's death is the most devastating blow to the Lone Star State's music community since Lubbock's Buddy Holly died in an Iowa plane crash 31 years earlier. Throughout the afternoon, merchants post signs and banners outside their stores, proclaiming "We Love You



"He was my friend, just this little guy who played guitar. The rest is the world's trip, you know?"



Stevie" and "So Long Stevie." Plumbing stores, Tex-Mex restaurants, musical instrument stores, donut shops—all fly the flag of grief in this central Texas town, where Little Stevie Vaughan, the skinny kid from Oak Cliff, became Stevie Ray Vaughan, hometown hero and Austin's musical ambassador to the world.

As night falls, fans begin converging on Zilker Park, where, 10 years earlier, mourners gathered for a candlelight vigil on the night John Lennon was murdered. Now they sit side by side in the darkness—tattooed Chicano bikers, lawyers in Brooks Brothers suits and crystal-wielding New Agers—and weep openly as disc jockey Jody Denberg of Austin's KLBX radio pumps a steady stream of SRV through a makeshift P.A.

Even as the mourners gather at Zilker Park, others instinctively head to the club Antone's, a focal point of the Austin blues scene throughout the mid Seventies and a favorite hangout of the Vaughan brothers over the years. Local TV stations begin converging on the club, their cameras and microphones focused on SRV intimates, such as club owner Clifford Antone, a close friend to both Vaughan brothers. "I met Stevie when I was 22 and he was 17," he sobs. "I mean, he was my friend, just this little guy who played guitar. The rest is the world's trip, you know?"

Four days later, on Friday, August 31, Stevie's family and friends gather at Laurel Land Memorial Park in Dallas to say their goodbyes. Among those in attendance are Double Trou-

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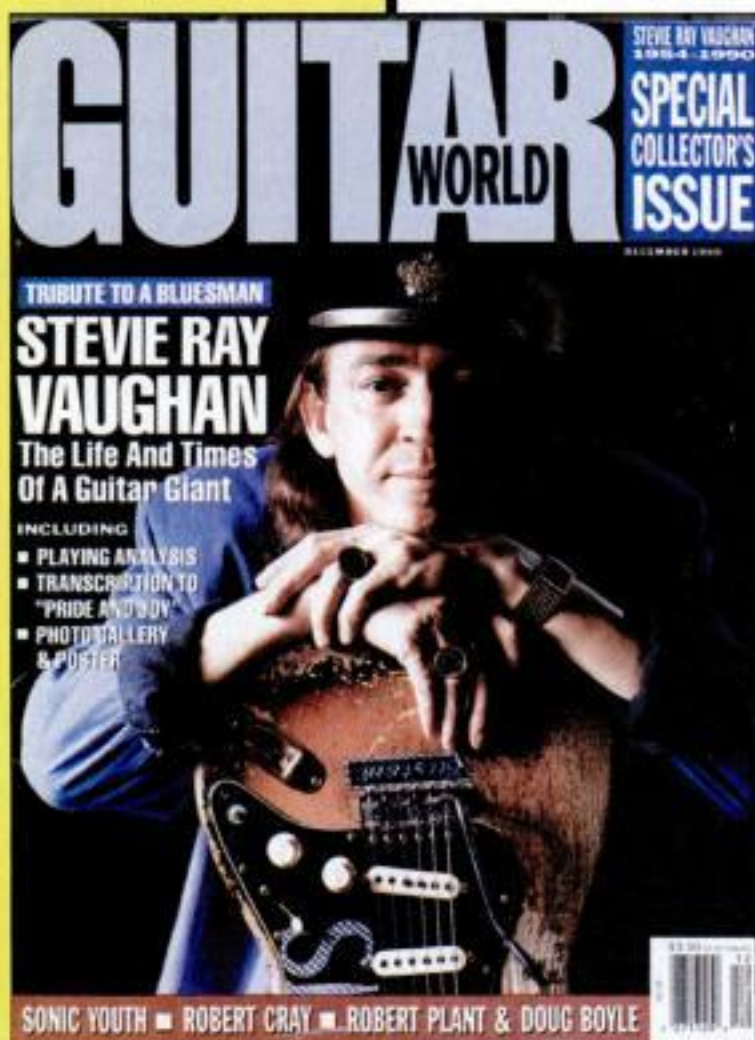


MOS JEF

Our March 1991 issue sees the arrival of *Guitar World's* Jeff Kitts as a contributing writer. Within a few months, he comes onboard, first as a staff editor and later as our reigning managing editor. Over these many years, the Kitts Man has been *GW's* righteous guiding hand and artistic compass, helping us transit from print into CD-ROM production and the Internet. In the process, he has become a friend and ally to our online readers as well as to scantily clad women hoping for a spot in our web site's Girls of *Guitar World* gallery. Some guys have all the luck.

ble's Chris Layton and Tommy Shannon, Bonnie Raitt, Jackson Browne, Stevie Wonder, Jeff Healey and his band, Charlie Sexton, Dr. John, Buddy Guy and ZZ Top's Billy Gibbons, Dusty Hill and Frank Beard.

Outside, more than 3,000 of the faithful converge, braving 100-degree temperatures. As the service ends and family and friends depart, the mourners enter the chapel. One by one, they pass the casket, leaving behind flowers, religious artifacts and guitar picks. Last to come forward is Doug Castor, a young wheelchair-bound fan from Pittsburgh who'd flown to Austin two days ago, only to discover the funeral was in Dallas, 200 miles away. He wheels himself up to the casket and pays his respects to Stevie Ray Vaughan. ●



1587-1629 » Reign of Shah Abbas I "The Great" of Persia, who frightens his enemies into submission by singing "Dancing Queen."




1609 » Galileo determines that the earth revolves around the sun. Guitar players determine that the world revolves around them.

what i do want is a personal digital effects unit with full usb connectivity.
i don't want my gear to look like



i want to record direct to a pc, have on-screen editing and advanced rhythm chaining. and maybe it's just me, but i want to hold 200 multi-effect programs and up to 744 types of rhythm and bass patterns in my hand and not have it feel, well... like a kidney bean or something.
 i want it to feel like the advanced technology it is.

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METALLICA HAD PROVEN themselves to be one of thrash metal's biggest breakout bands with their 1988 album, *...And Justice for All*. It would be another three years before they would return with a new studio album, but the results proved worth the wait. Called simply *Metallica*, but known far and wide as the "Black Album," the disc broke the group into the mainstream and marked a new period of innovation and creativity for Metallica. On the eve of the album's much-anticipated release, Jeff Gilbert sat down with guitarists James Hetfield and Kirk Hammett to get the complete story for *Guitar World's* October 1991 cover feature.

GUITAR WORLD Your patented "Metalli-crunch" seems bigger and badder than ever on the new album. What did you do to fatten your sound?

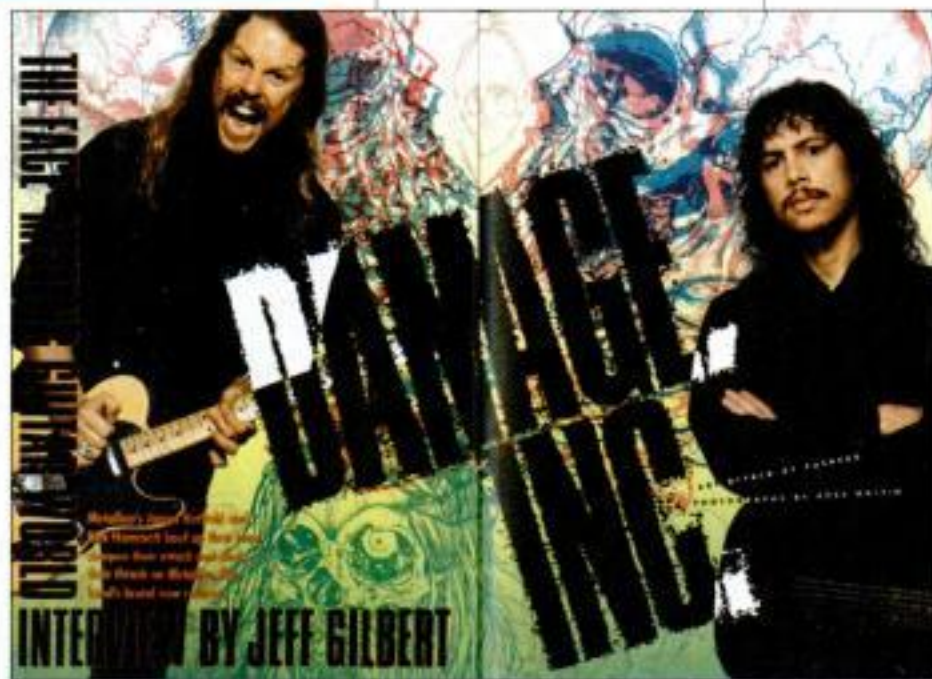
KIRK HAMMETT First, I went through my CD collection and picked out guitar sounds that impressed me, and gave them to [producer] Bob Rock as points of reference. It helps to know what kind of tone you're trying to pursue.

GW What discs did you give him?

HAMMETT I was particularly impressed with Gary Moore's sound on his latest album, *Still Got the Blues*. I used one of the breaks from "Oh, Pretty Woman" as a main reference. I also gave Bob UFO's *Obsession*—I've always liked Michael Schenker's sound. The third example was something by Carlos Santana. I was shooting for a real upfront sounding guitar.

GW But wasn't that the problem with *...And Justice for All*? The guitar was so up-front that it obscured Jason [Newsted]'s bass.

JAMES HETFIELD The bass was obscured for two reasons. First, on



past albums, Jason tended to double my rhythm guitar parts, so it was hard to tell where my guitar started and his bass left off. Also, my tone on *Justice* was very scooped—all lows and highs with very little midrange. When my rhythm parts were placed in the mix, my guitar sound ate up all the lower frequencies. Jason and I were always battling for the same space in the mix.

On this album, Jason approached his parts differently. He's playing more with Lars' kick drum, so his bass lines are very distinct from my guitar lines—we're not getting in each other's way. Bob really helped us with orchestrating and bringing out the low end—getting the guitar and bass to work together. In fact, when I played the album for a friend, he asked, "What is that weird low-end sound?" I said, "That's something new

for us—it's called bass!"

GW Did Bob understand the Metallica guitar sound?

HETFIELD Oh yeah, and he actually added to it. After we recorded some of the new album, we pulled out the actual master tapes from *Justice* and singled out the guitar sound. I discovered something that I already knew—that my *Justice* sound lacked body. As I mentioned earlier, midrange has always been a no-no for me, but Bob showed me that having a touch of it in there really adds to your tone.

impressed with his crisp, full-sounding production on the Cult's *Electric* album and on Mötley Crüe's *Dr. Feelgood*.

HAMMETT We wanted to create a different record and offer something new to our audience. I hate it when bands stop taking chances. A lot of bands put out the same record three or four times, and we didn't want to fall into that rut.

GW What really stands out about *Metallica* is its feel.

HETFIELD That's what we wanted—a live feel. In the past, Lars and I constructed the rhythm parts without Kirk and Jason,

or Lars played to a click by himself. This time I wanted to try playing as a band unit in the studio. It lightens things up and you get more of a vibe. Everyone was in the same room and we were able to watch each other. That helped a lot, especially with some of the bass and lead stuff.

GW Didn't

"My friend asked, 'What is that weird low-end sound?' I said, 'That's something new for us—it's called bass!'"

GW Were you ever afraid that Bob was going to turn Metallica into a pop band?

HETFIELD Some people thought Bob would make us sound too commercial. You know, "Oh, Bob works with Bon Jovi, Bob works with Mötley Crüe." But if [former Metallica producer] Flemming Rasmussen worked on a Bon Jovi record, would Bon Jovi all of a sudden sound like Metallica? We chose Bob because we were really

being in the studio for so long drive you crazy?

HETFIELD Yes, it did! [laughs] Very much so. I don't remember doing anything else; I don't remember not living in the studio. I'm itching for people to hear this album because I'm sick of hearing it myself. That's the ultimate feeling—when someone hears your shit and says, "That's good!" And I go, "I know, but it's good to hear you say it!"

1662 » King Louis XIV of France serenades his mistress, Marie Mancini, with a simple three-chord composition on his guitar. Seeing Queen Maria Theresa approaching their chambers, one of the king's men bursts into the room, shouting, "Louis! Louis! Oh no. We gotta go!" A rock and roll classic is born.



1700 » The beginning of the Age of Enlightenment. Guitar design shifts from five-course instruments (five sets of two strings tuned the same) to six-course instruments (six sets of two strings tuned the same). Hoping to outdo everyone, John Popper invents the 10-course guitar—but eats it along with a gallon of rocky road ice cream.



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N^o.

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NOV. '91

OUR NOVEMBER 1991 issue was devoted to long-lost interviews with guitar legends Jimi Hendrix, Duane Allman and Jimmy Page. Each was impressive in its own

way: Jay Ruby's interview with Hendrix took place in New York City on January 31, 1968,



and was among Jimi's first, while Laurel Dann's interview with Duane Allman from August 1, 1971, was the guitarist's last, conducted a few months before his death. And Dave Schulps' six-hour interview with Page in 1977 was among the longest the guitarist had ever granted.

JIMI HENDRIX

JAY RUBY Do you enjoy smashing your instruments onstage?

JIMI HENDRIX Not really. We've played millions and millions of gigs, and we've smashed our instruments maybe three or four times. But it was just because we felt like it. It might have been because we had some personal problems.

RUBY Do you do it because you're angry?

HENDRIX Yeah. It's probably because we're worked up on something, you know?

RUBY How does it feel?

HENDRIX Oh, it's a feeling like...you feel very frustrated, and the music gets louder and louder. You start thinking about different things, and all of a sudden—*crash, bang!* Eventually, it goes up in smoke.

RUBY A lot of people compare you to Eric Clapton.

HENDRIX That's one thing I don't like. Sometimes the notes might sound like [we're alike], but it's a completely different scene between those notes. First they [compare us], and then they expect me to play blues exclusively. We just say we don't want to play blues all the time. You see, there are other things we can play, too, nice songs or different things.

RUBY What about the white/black scene? Is white blues really the blues?

HENDRIX Well, I'll tell you: [Mike Bloomfield's band [the Paul Butterfield Blues Band] is ridiculously out-tasight. You can feel what they're doing no matter what color their eyes or armpits



VOODOO
CHILE
(SLIGHT RETURN)



might be. Like I said before, it all depends on how your ears are together, and how your mind is and where your ears are.

RUBY They say that in England they don't make those [color] distinctions. We've still got that hang-up [in America].

HENDRIX It isn't really a hang-up, because human beings are dumb-sighted anyway. Countries to me are just like little kids playing with different toys. America is a little boy. But all these countries will soon grow up.

DUANE ALLMAN

LAUREL DANN When Bill Graham closed the Fillmore East and West [concert halls], everyone said rock was dead. What do you think?

DUANE ALLMAN Rock has never died, and it ain't never gonna die. Saying it's dead is nothing new; people have been saying that since it started. And I'll tell you: as long as there's some place to go see rock and someone who wants to go there, I'll be there to play it for them.

DANN Don't you think you might someday get tired of it?

ALLMAN Hell, no. Music's what keeps me together. It's the thing that keeps us all going. I'd never stop playing. God,

I've got no idea what I'd do if I wasn't playing. I don't know what would happen.

DANN What do you think of the [Allman Brothers'] *At Fillmore East* album?

ALLMAN I dig the shit out of it. The whole band does. It's as close as we've been able to

THE GEORGIA PEACH

BY JAY RUBY

W

come to a real portrayal of what we are. It really sounds like the Brothers.

DANN To date you've done very little writing. Do you plan to do more?

ALLMAN My writing's in the formative stages right now. I've been writing some music, but no words. I've got a feeling it's all been said already.

DANN By whom?

ALLMAN Dylan, Jimmy Webb, Steven Stills—those three, mostly.

DANN What about Neil Young?

ALLMAN I don't like that cat's stuff, especially his guitar playing. He should stick to rhythm work.



JIMMY PAGE

DAVE SCHULPS You've indicated that you were good friends with Jeff Beck before you two played in the Yardbirds. How did your friendship come about?

JIMMY PAGE I met Beck through a friend of mine. [Beck] showed up with his homemade guitar one day and was really quite good. We used to hang out a hell of a lot when he was in the Yardbirds and I was doing studio work. He had the same sort of taste in music that

I did. That's why you'll find that we both did a song like "You Shook Me." Someone told me he'd already recorded it, after we'd already put it down on the first Zeppelin album. I thought, Oh dear, it's going to be identical, but it was nothing like it, fortunately. I just had no idea he'd done it. It's a classic example of coming from the same area musically and of having similar taste.

SCHULPS Who actually named Led Zeppelin? I've heard that both John Entwistle and Keith Moon claim to have thought up the name.

PAGE It was Moon, I'm sure, despite anything Entwistle may have said. Entwistle must have just been upset that the original Led Zeppelin never took off.

SCHULPS What original Led Zeppelin?

PAGE We were going to form a group called Led Zeppelin at the time of the "Beck's Bolero" sessions [from Beck's 1968 album, *Truth*], with the lineup from the session: it was going to be me and Beck on guitars, Moon on drums and maybe Nicky Hopkins on piano. The only one from the session who wasn't going to be in it was Jonesy [John Paul Jones], who

had played bass. Instead, Moon suggested we bring in Entwistle as bassist and lead singer as well, but after some discussion we

decided to use another singer. The first choice was Stevie Winwood, but it was decided that he was too heavily committed to Traffic at the time and probably wouldn't be interested. Next we thought of [Small Faces singer] Stevie Marriott. He was approached and seemed to be full of glee about it. Then a message came from the business side of Marriott, which said, "How would you like to play guitar with broken fingers? You will if you don't stay away from Stevie." After that the idea sort of fell apart. *

1800 » Italian scientist Volta invents the electric cell. This is the first and last significant Italian contribution to rock music.



1807 » Italian guitarist Mauro Giuliani initiates the trend toward extensive concert tours for guitarists in Europe, greatly spreading the popularity of the instrument. Giuliani also claims responsibility for reducing crime in New York City.

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ISSUE
No.102
JUN. '92

NINETEEN-NINETY-TWO WAS a transformative year for music. Hair metal was not quite dead, thrash was not quite mainstream (despite Metallica's success) and grunge was still a mostly underground phenom practiced by a handful of hairy dudes in the Pacific Northwest. To make sense of how these bands fit into the musical landscape, editor Brad Tolinski sat down for a roundtable discussion with four of music's leading guitarists: Soundgarden's Kim Thayil, Skid Row's Dave "The Snake" Sabo and Scotti Hill and Pantera's Diamond (soon to become "Dimebag") Darrell. First published in our June 1992 issue, Tolinski's report remains a fascinating document of the times, as this excerpt demonstrates.

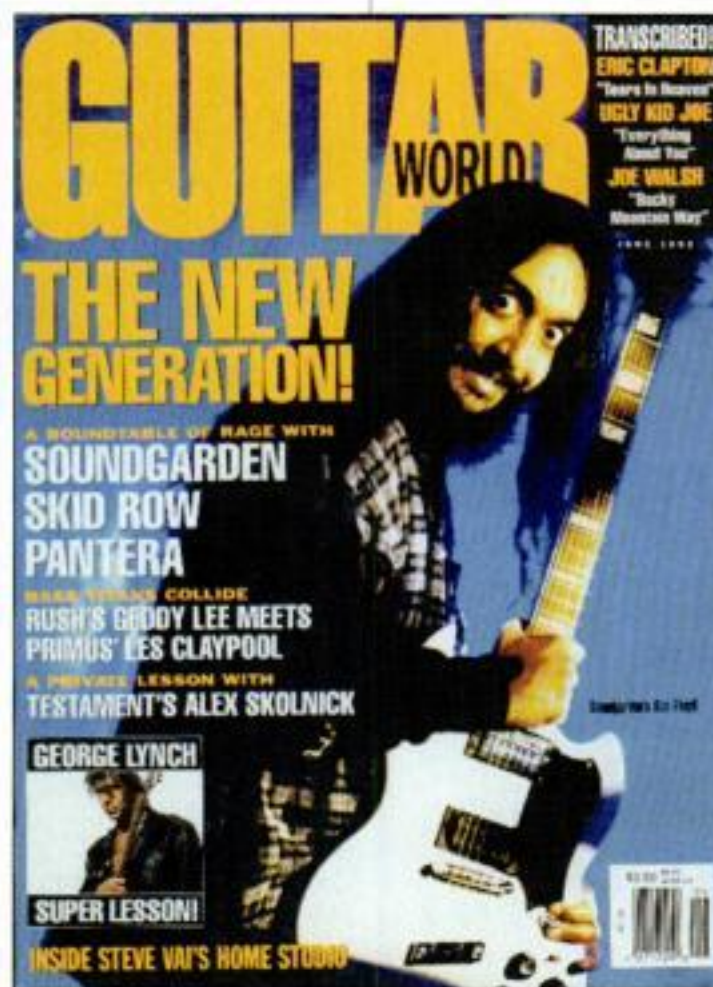
GUITAR WORLD The musicians assembled here all grew up in a different region of the United States—Skid Row on the East Coast, Soundgarden in the Northwest and Pantera in the South. How, if at all, were your careers influenced by your point of origin?

SNAKE SABO Location was a real important factor in our success. Kiss was the first band that made a real impact on me, and they were from New York City, which is only a 35-minute drive from where I was born. Also, all of the record companies had offices in Manhattan, which was just across the Hudson River.

KIM THAYIL We were affected by our location, but for the exact opposite reason. I think our sound developed because Seattle is relatively isolated. We were allowed to evolve naturally, independent of commercial pressures and various media trends. No one even thought of getting signed, so we just did our own thing.

DIAMOND DARRELL We had the worst of all worlds in Texas, in that we didn't really have a supportive local scene or any record companies. I was mostly influenced by bands like Black Sabbath and Judas Priest—Metallica's *Kill 'Em All* was also a hell of an inspiration.

GW You all have another thing in common: a preference for gear that is slightly off the beaten path. In the April 1992 *Guitar World* interview with Darrell, he said he felt that buying a Les Paul and a Marshall was the "easy



way out," because you know they're going to sound good.

THAYIL I agree—that is the easy way out. These days, everything sounds like it's being played through a Les Paul and a Marshall. And if you don't have that combination, somebody will try to make you dial it in.

GW Maybe that's why people dig you guys: you each have your own signature sound. All of you seem pretty low-tech. Have you ever investigated any multi-effect units?

DARRELL I never really under-

stood people who were into those things. I mean, just what I need—30 different choruses and 75 watery reverbs. I think those boxes were designed for people that either play New Age music or sit in their room, shoot crank and go, "Wow! Far out!" You can spend so much time fooling around with those things that you never get around to practicing.

THAYIL It's like you want to tell people, "Remember how good it sounded when you just plugged your guitar into the amp?" Why spend your whole life—and your bank account—trying to duplicate that sound electronically? It doesn't make sense.

SCOTTI HILL I just use one sound the whole evening. If I want a clean sound, I just back off with my volume knob.

GW Darrell, what was your first setup?

DARRELL Dude, I went through a lot of 'em. My first killer amp was a Sunn Beta Lead. It was solid-state, but that Sunn was incredibly loud. I used to say to my friends, "Hey, check it out, it's only on two." After that, I bought a Yamaha tube amp with a 12-inch speaker.

It sounded good, but I could never get enough drive out of it. **SNAKE** I know that amp! Did it have a little parametric EQ built in? I knew a guy in Jersey that had one. He was our local Eddie Van Halen clone. He could play anything by Van Halen, which, at the time, really impressed me.

THAYIL [rolling his eyes] Every town had one of those.

DARRELL Hey, watch it man—I was that dude in Texas. I always played "Eruption" in my solo. Of course, I always fucked up the ending. [laughs all around]

After the Yamaha, I won a Randall half stack in a contest. As soon as I plugged in, I knew the amp was for me. It really had balls—but it wasn't perfect. It was a little fuzzy sounding, so I tried cleaning the sound up a little bit with one of the blue MXR six-band equalizers. It was like night and day! That box is god!

GW Kim, which Soundgarden song is the most difficult for you to perform?

THAYIL The most difficult song for us, by far, is "Jesus Christ Pose." It's real quick, and there are weird muted parts. If I'm being animated onstage, it's real easy to screw up.

GW What's the tough song for Skid Row?

HILL I play so shitty live, it doesn't matter. [laughs]

SABO I had a really bad experience in Iceland while playing "Wasted Time." My hands started cramping up, and my fingers just went completely out of control. Later, I went to the chiropractor who works with Guns N' Roses, and he showed me how to prevent what happened with the help of massage. I haven't had a problem since.

DARRELL I'm not tryin' to be different, man, but I have so much fun onstage. I've never had any problems executing any of my parts. The lead on "Domination" flips me out a little bit sometimes, because it has a real weird stretch, but that's about it. We write the songs for the stage.

Sorry, I tried hard to think of something.

HILL How about when your spit gets caught in your facial hair?

DARRELL Actually, that is a big problem! ☺




1815» Fernando Sor, author of *Methode Pour la Guitare*, one of the period's most comprehensive books on guitar technique, makes his debut in London where he has been invited to play with the London Philharmonic. Frustrated by the orchestra's hostile attitude towards him, Sor followed up this experience by releasing the album *In Rock*.



1833» Christian Friedrich Martin, formerly a foreman in Johann Staufer's shop, leaves his native Germany and sets up shop in New York City. Enraged, Staufer forgets all about guitars and establishes the Rhineland's first frozen pizza concern.

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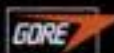
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ISSUE
No.117
AUG. '93

YOU COULDN'T FIND two bigger Ace Frehley fans than Pantera's Dimebag Darrell and Skid Row's Dave "The Snake" Sabo. "I used to get into fights with kids at school who thought Ace wasn't as good as Jimmy Page," Sabo says. And then there was Darrell, who as a kid would paint his face like Frehley and had the guitarist's picture tattooed on his chest. So in 1993, we got the bright idea to give Dime and Snake a chance to interview their idol for our August issue. Fans to the last, they even painted their faces like Ace for what became the first of our covers to feature Dime.

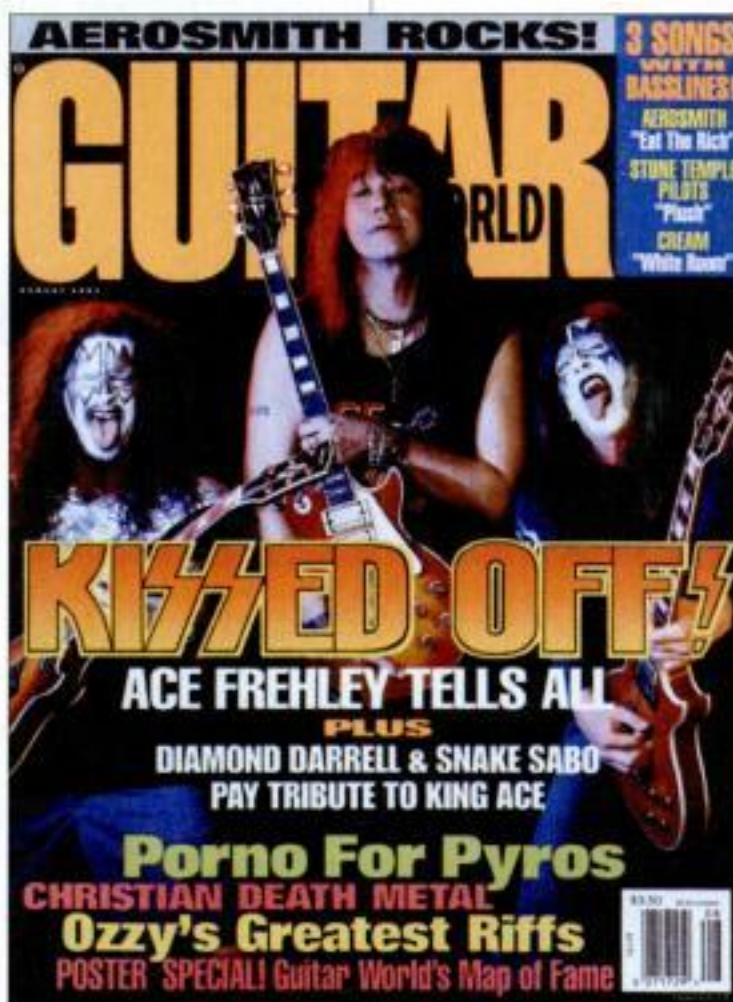
DIMEBAG DARRELL How did you react to the idea of wearing makeup?

ACE FREHLEY Everybody in the band wanted to do a theatrical show, and obviously, makeup was included in that. At that time, Alice Cooper was really big and the New York Dolls were doing well, and both of them used makeup. So when they first asked me about wearing makeup, I thought it was a cool idea.

DARRELL I used to take the *Double Platinum* album and trace the embossed pictures inside to see what you guys might look like without makeup. [laughs] What's the closest you came to getting photographed without makeup?

FREHLEY We were photographed a lot, but we always had bodyguards with us who would take the cameras and rip out the film.

DAVE SABO To me, the band's image and makeup were always secondary to the music, but I think a lot of people only saw Kiss for their theatrics. Was that ever a problem?



FREHLEY There definitely were times when I felt that the theatrics almost overshadowed the music. I never wanted the music to become secondary to the show. I can remember nights when I didn't play very well, but I was very animated onstage—and people would tell me it was the best they'd heard me play in a long time. Then there were nights when I concentrated more on my

playing and backed off on the choreography, and people told me I had an off night. It was then that I realized that the music was not the most important thing about Kiss. It was another contributing factor to my eventually leaving the group. **SABO** When I'm onstage, certain things tell me whether I'm having a good night. What do you feel when you know you're playing well?

FREHLEY Sometimes when I'm playing lead, I get a jolt of electricity that runs through my arm down to my hand that tells me I'm really smokin'. The strings become butter and the guitar almost plays itself. It's a feeling I can't explain, and it's only happened about a dozen times in my whole life. I wish it would happen more often.

DARRELL Speaking of getting "jolted," what happened that time you got electrocuted onstage?

FREHLEY It happened in Lakeland, Florida. We were touring with the big set, the one with the two staircases that's pictured inside *Alive II*. I just grounded out as soon as I touched the metal railing with my hand. I couldn't let go. Once I got loose, I just fell back—I was out. I had burns all over my fingers. When Paul realized what had happened, he told the audience I was having a problem. They all started chanting my name, and that kind of got me going again. It took at least 10 minutes for me to get back to feeling somewhat normal.

DARRELL What exactly were



TATTOO YOU

ACE FREHLEY
ON MEETING
DIMEBAG DARRELL

"I first met Darrell at the photo shoot for *Guitar World* magazine in 1993, and Dime really shocked me. He tore off his shirt, and there on his left breast was a tattoo of me. I couldn't believe it. Then he asked me to sign it. At first I refused, but then I did. [Dime had the signature tattooed that night.] You know, Dime had a habit of getting his own way. He was very persuasive and, you know, the one thing about Dime that I remember the most is that he was all about the music."

you doing when you crashed your DeLorean in 1983?

FREHLEY I was going 100 miles an hour against traffic on the Bronx River Parkway in New York.

DARRELL Were you loaded?

FREHLEY I was beyond loaded. [laughs]

DARRELL How hard were you hitting the booze back then?

FREHLEY Pretty hard. But today I don't need it. It's fucking great being sober.

DARRELL Snake and I both like to drink. Now that you've lived through having an alcohol problem, what advice can you give us?

FREHLEY It's really a personal decision. Some people can handle it, some people only drink on weekends—but when I was drinking, I wanted to drink every day. But I know that I can't do that anymore. Basically, I just couldn't handle the hangovers anymore, and I knew I'd end up killing myself. ♦

1877» Thomas Edison invents the phonograph. Guitarists immediately start recording imitations of Joe Satriani and Stevie Ray Vaughan, which they send to guitar magazines.



1883» Edison invents the light bulb. Guitarists ponder how many of them it would take to screw one in.

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THE RISE OF GRUNGE IN 1992 took rock music's focus off guitar virtuosity, where it had been since Van Halen's rise in 1978, and put it back on songwriting. In a matter of months, hair metal acts that had been selling out arenas were lucky to score a spot on open-mic night at their local Shakey's Pizza. Or so it seemed. When we declared "Shred Is Dead" beneath a funereal photo of Joe Satriani on *GW*'s November 1993 cover, our tongue was firmly in cheek, as readers discovered when they flipped to the next page (see photo). In this excerpt from Alan di Perna's interview, Satch reflects on the rumors of shred's demise and extols the virtues of virtuosity.

GUITAR WORLD How has the whole shred phenomenon affected your career?

JOE SATRIANI The way I look at it, if you really play your guitar with attitude and you don't care about any rules or boundaries that are temporarily set up by commercial considerations, then you're a shredder. That's why Neil Young is a shredder. Or Smashing Pumpkins' Billy Corgan—that's shred guitar music. They're nothing like Allan Holdsworth or John McLaughlin, but I see the same attitude there. It just takes a different sonic form.

GW That's a broad definition of shred, but there's also the narrow definition.

SATRIANI Which is?

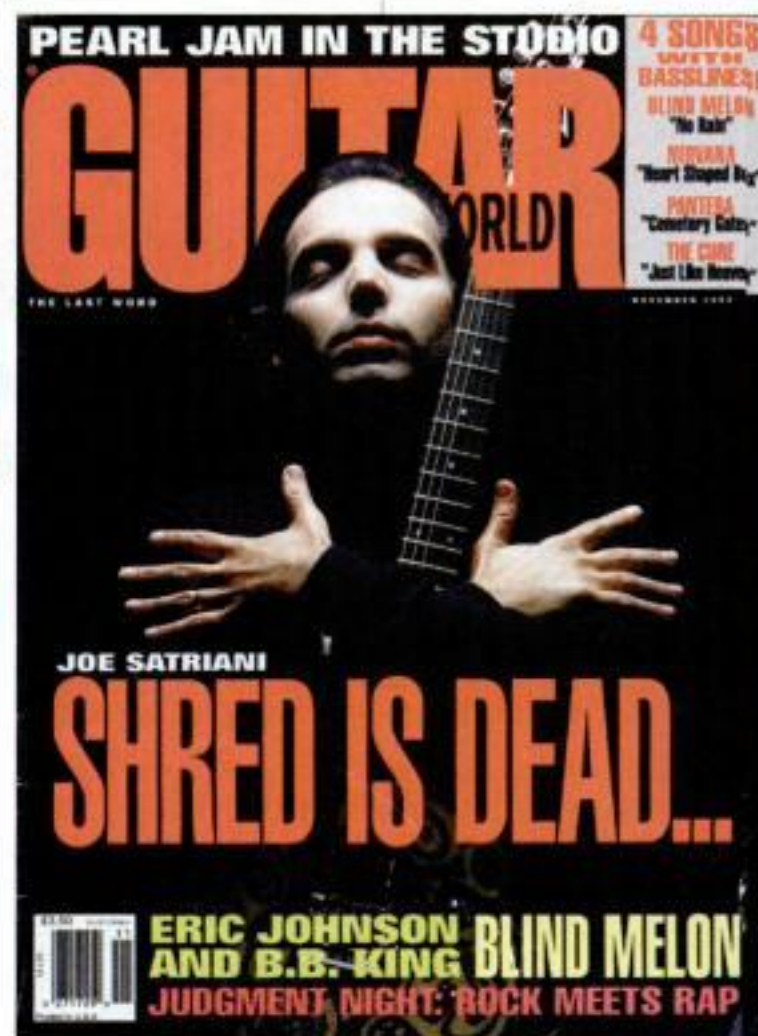
GW Oh, dive bombing, tapping, the need to have a Floyd Rose... that whole limited vocabulary of tricks that some guitarists latched onto in the Eighties.

SATRIANI People always zero in on the most tangible thing a guitarist does and then say that's his style. If I put out a record with 10 songs, maybe only three will have tapping, but there's no doubt that those three are what will be written about. They'll say, "Oh, he's a tapper," which is obviously ridiculous. For me, tapping is just one more way to express myself. I'm sure there are people who use it poorly, to show off, but most players don't. Most good musicians that I know about, that I listen to, impress

"You have to understand where guitar playing is going today; it's going everywhere at the same time."

me with their taste.

GW Was the death of shred a consideration for you when



you chose the material for your new album? Did you want to stay away from that side of things?

SATRIANI Come on! Of course not. When I hear people say that, I just laugh. It's ridiculous. It's like when people say "the blues are back" or "the blues are dead" or "jazz is back." It never went anywhere; the focus just shifted away from it a second. But, meanwhile, the people who were playing it kept on doing it.

GW Is grunge the antithesis of shred?

SATRIANI I can't logically see it that way. I listen to these bands and I know some of the guitarists. They want to play guitar as well as they possibly can. Their mode of expression just happens to be a little grungier.

GW I agree. A lot of the grunge guys just seem to be heavy metal players, which is what the shred guys are.

SATRIANI Yeah, and as they learn how to play better, which they will, they'll get accused by the next wave

of playing too many notes or whatever. You have to understand where guitar playing is going today; it's going everywhere at the same time. It's not like there's just one line of exchange; there never is in any of the arts. There are always millions and billions of things happening at once.

GW Assuming that shred now does have a less central place in the media and in pop music culture, is it ever going to be big again?

SATRIANI I couldn't say. But I'll tell you one thing: I will always play the shit out of my guitar. Obviously it might have an impact on how my music does in the marketplace. But I won't be making a record just to fit. I won't be making a grunge record or a gansta record.

GW So we won't see you coming out in a 24-inch-high ski cap?

SATRIANI No, I keep my ski caps to a minimum height. Although I've heard that the higher your ski cap is, the closer you are to God. ☺

1906 » The British build the massive battleship HMS Dreadnought, but the vessel sinks within minutes of its initial launch. Experts attribute the disaster to a large, round hole in the center.



1920-1933 » The sale of alcohol is prohibited in the United States, accelerating the development of the blues.



ISSUE
No.

127

MAY '94

THE PROBLEM WITH looking at your past is, most of the time, it's just plain embarrassing. If you've ever come across 15-year-old photos of yourself, you know the humiliation of discovering what astoundingly bad judgment you have: "Damn, what was up with my hair? Can you believe I used to wear a Spin Doctors T-shirt? What the hell was I thinking?" In publishing, the problem is compounded by the fact that thousands of people have witnessed the fruits of your bad judgment and still own the proof.

Case in point: Our "Guitar's Top 10" issue from May 1994, in which we served up our picks for the top movers and shakers in guitar. It doesn't bother us that we chose Eddie Van Halen for our number-one spot. Hell, Ed deserved it and might even pull that today, given his new amplifier and



1. EDDIE VAN HALEN

...the rebirth of Van Halen. No, what we find so cringe-worthy is that we put Jimmy Page—Jimmy f-ing Page!—at number seven. Yes, the Dark Lord of hard rock didn't even make it into the top five. And it gets worse: Neil Young came in above him, at four. And worse yet: Sonic Youth were number eight, just one notch below Page.

In fairness to ourselves, it should be said that in the flannel-shirted days of 1994 Young was enjoying his newfound status as the godfather of grunge. Likewise, Sonic Youth were getting some overdue attention as

alternative icons for the new generation. But if we were to do it all over again at this very moment in history, Pagey and Ed would be slugging it out



for the top honors. What else was noteworthy about our list? A young gun by the name of Dimebag Darrell landed midway on the list at 43. Safe to say, at any time in the past 10 years he would have been in our top 10, while Ace Frehley, Dime's idol, would have placed lower than the number-nine spot he claimed. The same can be said for Zakk Wylde, who came in at 84. It just goes to show how things can change.

If we can be happy about anything, it's that we included in our list not only guitar players but also guitar innovators like Jim Marshall (6), Les Paul (20), Floyd Rose (24), Hartley Peavey (27), Larry DiMarzio

(54), Ted McCarty (56), Bob Bradshaw (69) and Paul Reed Smith. "Mod Gods" like Paul Rivera and Michael Soldano got props at number 52, and even tubes were given their due, warming things up at number 44.

The list is also interesting for inclusions that went beyond the usual suspects. We're not talking about Lou Reed (number 19) but Beavis & Butt-head (number 15), the gross-out cartoon duo whose video critiques had the power to make or break a band. As we wrote in their entry: "Ask anyone in metal: 'Who would you rather have give you a positive review: Beavis & Butt-head or Rolling Stone?'" Kip Winger knew the answer, and in 1994, so did we.

WHITE ZOMBIE LESSON!

GUITAR

the 100

most important PEOPLE in GUITAR

57 SOUNDGARDEN

EXCLUSIVE INTERVIEW & LESSON

Neil Young, Van Halen, Buddy Guy, Megadeth, Satriani, Flea, B.B. King, Tom Morello, Billy Corgan, Pat Metheny, Sonic Youth, Beavis & Butt-Head, Slayer & More!

1922 » Martin's first steel-string guitar, the 2-17, is introduced in response to the growing popularity of Hawaiian music. This handmade guitar is not to be confused with the "Hawaii 5-0" model, a Quinn Martin production instrument.



1930 » Driven mad after years of alcohol deprivation, musicians and engineers join forces to make an instrument that will really drive the neighbors crazy. The electric guitar is developed.

ISSUE
No.138
MAR. '95

OUR MARCH 1995 STORY about Nirvana's *MTV Unplugged* appearance was not our first attempt to put Kurt Cobain on our magazine. We had secured a cover interview with the guitarist in 1992, when Nirvana were riding high on the hit "Smells Like Teen Spirit." The band was in New York to appear on *Saturday Night Live*, and we had arranged to take Cobain pawnshop guitar shopping with \$500 from GW's bank account. Neither the shopping trip nor the interview took place; Cobain wasn't feeling well, we were told. In fact, he had shot up heroin that afternoon and passed out. Unfortunately, Cobain's 1995 GW cover debut would be a post mortem to his, and Nirvana's, artistry.

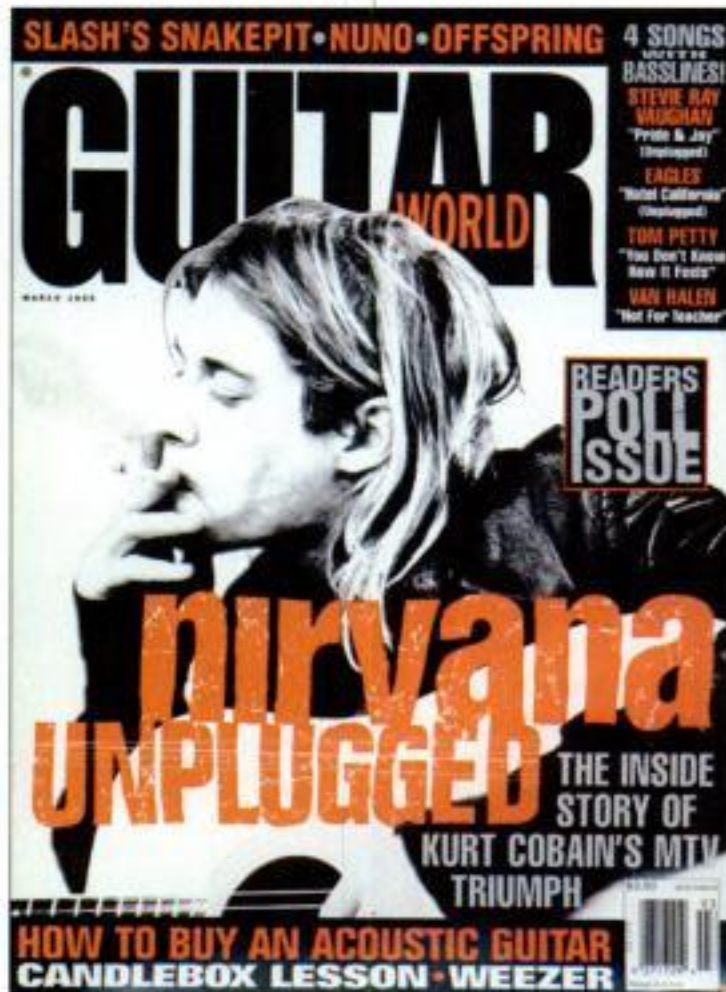
In 1993, Nirvana had begun working some acoustic numbers into their live set, "just to wind things down," Nirvana bassist Chris Novoselic told *MTV News*. "But people still manage to writhe around and throw shoes and land headfirst over the barrier and crack their heads open."

MTV Unplugged gave Nirvana a chance to test its acoustic mettle under slightly more favorable conditions. "I was surprised but delighted when they said yes to doing the show," says *Unplugged* producer Alex Coletti. As Nirvana tour manager Alex MacLeod explains, "[Kurt] had seen a lot of *Unplugged* shows before and felt they weren't really unplugged," says MacLeod. "He wanted...to make it something that would show a whole different side of the band."

But MTV was disturbed that, with the exception of "Come As You Are," the band didn't plan to perform its hits. "The band just thought that there were other songs better-suited to the acoustic format," MacLeod explains. Among them were the Meat Puppets songs "Plateau," "Oh Me" and "Lake of Fire." As the Puppets were on tour with Nirvana, their two principal players, siblings Curt and Cris Kirkwood, were invited to play acoustic guitars on the *Unplugged* show. The news did not please MTV. Coletti recalls, "It was kind of like, 'Oh great. They're not doing any hits, and they're inviting guests who don't have any hits to come play. Perfect.'"

On November 18, Nirvana showed up at 3 P.M. at Sony Music Studios for their pre-show camera soundcheck. Despite the band's intensive preparations for *Unplugged*, MacLeod describes their overall mood as "nervous." "They were really leaving themselves wide open." In MTV's video of the rehearsal, Cobain looks tired, his face reflecting road weariness. He calls the second number of the rehearsal, "About a Girl," to a halt, demanding, "How many more times is that fuckin' feedback gonna happen when I turn my head to the left?"

The trouble spots soon become obvious. Cobain can't seem to get past the first chorus of "The Man Who Sold the World" without blowing the chord changes. They try the song again and again but



never manage to get through it. The band moves on to a flawless performance of "Polly" and gets halfway through "Dumb" before a monitor snafu brings things to a halt. Trouble rears its ugly head again on "Pennyroyal Tea" when Nirvana tour guitarist Pat Smear persists in resolving his chorus harmony vocal to a flagrantly wrong note. The band attempts the song repeatedly, with no success.

The arrival of Curt and Cris Kirkwood lightens the mood considerably. Their three numbers go well, and the rehearsal closes with a confident reading of "All

Apologies." Nirvana leave the stage having assayed 11 of the 14 songs in their set. But according to MacLeod, the post-soundcheck vibe was fairly tense: "They were still like, 'Oh my God, we haven't rehearsed enough. Oh shit, we're gonna blow this totally.'"

Somehow, magically, the rough spots from soundcheck vanish when the show begins that evening at nine o'clock. "I guarantee you I will screw this song up," Cobain nervously announces before starting "The Man Who Sold the World," but he doesn't. The "Pennyroyal



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HAIR APPARENT

Is it just us, or does it look like Eddie Van Halen—an avowed Clapton fan—was trying to cop Slowhand's shaggy-and-serious look for his February 1995 cover?



Tea" problem resolves itself nicely too: Cobain turns in a memorable solo performance of a song that was always one of his most affecting statements about his own ailment and discontent.

From here on in, Cobain seems to grow more relaxed and confident. Coletti recalls that the Nirvana *Unplugged* shoot was remarkably tight and hassle free. "With most *Unplugged*'s, we tended to run through the set, have a chat and then do a few songs over again. But this was truly one take—every song, straight through, in one hour."

Cobain pulled out all the stops on the final song—a riveting version of "Where Did You Sleep Last Night," a traditional tune recorded by another of his musical heroes, folksinger Leadbelly. "I really tried to get him to do an encore," Coletti remembers. "The pleading went on for about five minutes. Finally Kurt said, 'I can't top that last song.' And when he said that, I backed off. 'Cause I knew he was right.'"

1931 » Martin builds the D-1 and D-2 dreadnought guitar prototypes, which later become known as the D-18 and D-28. Bluegrass musician Luther Ossenbrink, known as Arkie the Arkansas Woodchopper, buys a D-2 and smashes it during a performance, anticipating the good work of Pete Townshend by more than three decades.



1931 » Orville Redenbacher tries to perfect a frying pan for popping corn. His brother, Adolph, thinks the contraption would make an ideal body for his electric guitar and attaches a pickup and strings to it. A nasty argument ensues, and Adolph changes his last name to Rickenbacker and calls his new invention the Frying Pan out of spite.



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KISS

GUITAR WORLD [To Gene and Paul] When did the possibility of a reunion with Ace and Peter first enter your minds?

PAUL STANLEY Initially, maybe 10 or 15 years ago, a reunion was absolutely out of the question, mainly because the very idea of going back to a problem situation was the last thing we wanted to do. But with the passage of time, what was once "absolutely out of the question" became, "well, you never can tell."

ACE FREHLEY Once we did *Unplugged*, which was the first time the four of us had played together in 16 years, I think we all sensed that the chemistry was

still there. At that point, we all knew there was a chance that this could work.

GW Were there any "what ifs?" going into this reunion? Any concerns?

STANLEY Once we started rehearsing, there were times when I certainly thought, Let's pull the plug on this. It went in stages. And there were definitely moments that we contemplated just ending it and going home.

GW Do you think the success of this tour in any way implies that there is an element of showmanship or entertainment that's missing in rock today?

GENE SIMMONS The truth is, right now live shows are in the pits. You pay more for the price of one ticket than you do for a CD—and a CD is going to last you hundreds of hours, whereas a live show will only last 2 or 3 hours at the most. And I think people are finally getting up and saying, "Okay, give me

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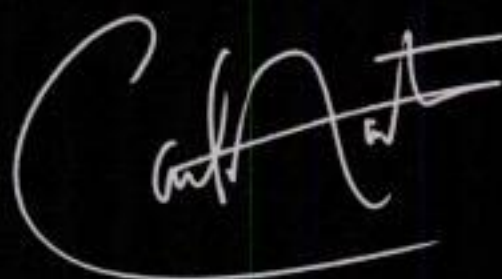
something for the money I spent on this ticket."

GW Considering that the ticket prices for your live shows and conventions are priced upwards of \$85 and \$100 respectively, it's safe to say that being a Kiss fan is no bargain.

SIMMONS The way we see it, you get what you pay for. You can buy a car, but what kind of car do you want? Do you want a Volkswagen or a Rolls-Royce? They're both going to get you where you want to go, but the ride will be much different. If you want to see a Kiss show, you can buy the more expensive seat in the front, or a less expensive seat elsewhere. So our philosophy is, over the years we've done it all and put out all kinds of Kiss products—but now we only want to put out Rolls-Royce items. ●

SANTANA

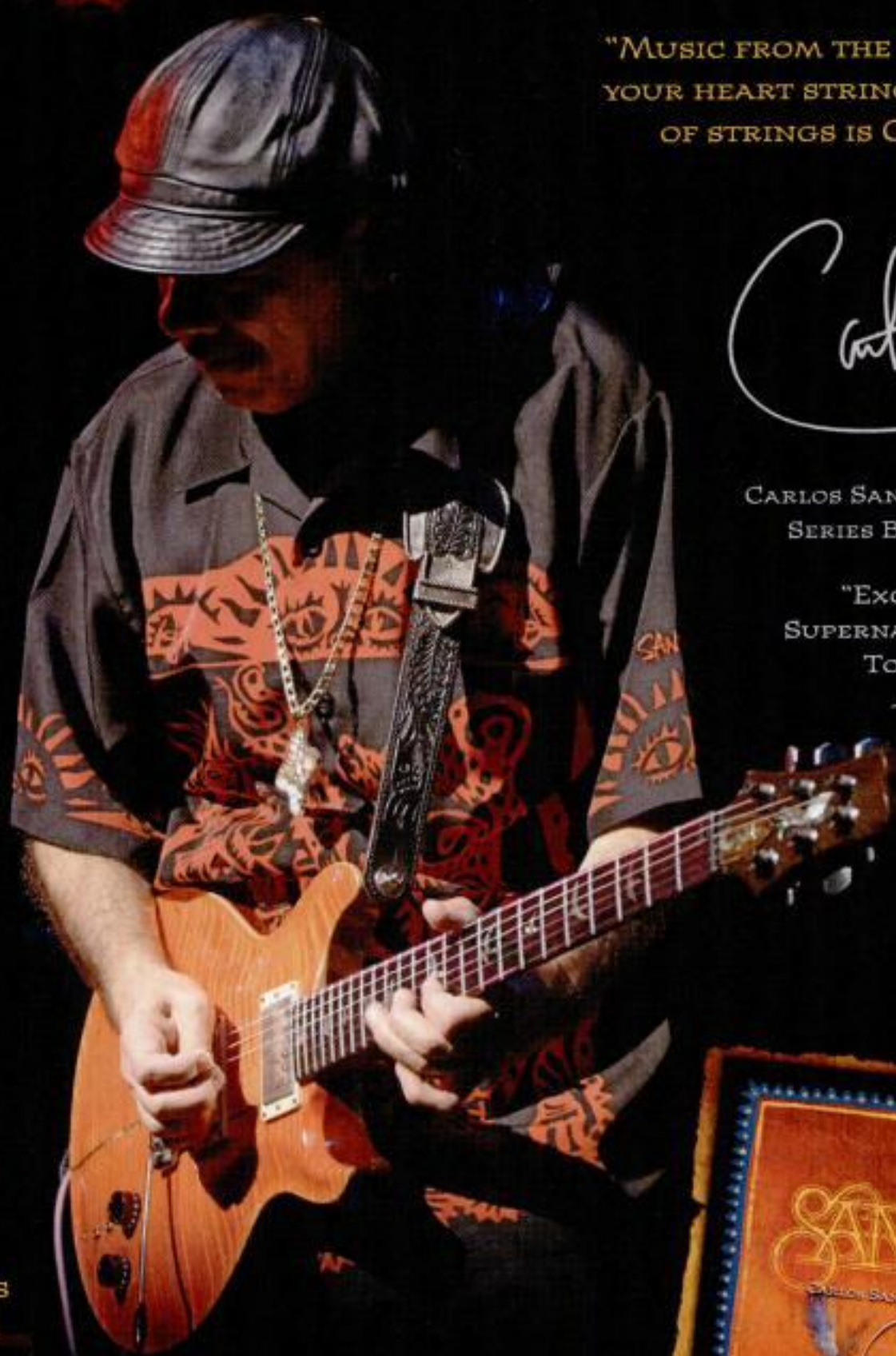
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ISSUE
No. **176** MAY '96

WHEN EDITORS BRAD TOLINSKI and Harold Steinblatt caught up with Eric Clapton for our May 1998 cover feature, the guitarist had just released *Pilgrim*, his first album of new material in more than eight

years. That period had also seen his rebirth as an acoustic artist through his celebrated 1992 *MTV Unplugged* appearance. Unlike Clapton's previous albums, *Pilgrim* contained mostly original songs, and in them he stood up to some powerful ghosts, including his father, whom he never knew, and his four-year-old son Conor, who died after falling from the 53rd-floor window of his mother's New York City apartment.

Tolinski and Steinblatt found the artist formerly known as God to be receptive and revealing, whether discussing the blues or personal demons.

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GUITAR WORLD You heard Robert Johnson when you were only 16 years old, and it changed your life. Why do you think you connected so heavily to what was, essentially, an alien, remote music?

ERIC CLAPTON I think it has something to do with my not having a father. I sought my father in the world of the black musician, because it contained wisdom, experience, sadness and loneliness. I was not ever interested in the music of boys. From my youngest years, I was interested in the music of men.

GW And the remote element?

CLAPTON That would add to the appeal, wouldn't it?

GW In a recent interview, Paul Simon was asked to name one of his contemporaries who still moved him, and he said, "How about Eric Clapton?" He went on to cite your performance on *Unplugged* and how you used that outlet both to explore your musical past and find a direction for your future. Do you agree with that assessment?

CLAPTON When I was first putting that set together, I don't think I had any idea where it would lead me, but I think it's fairly accurate that I saw it as a massive opportunity to set the record straight about who I was and where I'd come from. I felt it was essential that people stop thinking about me as this one-dimensional character who should always just seriously consider getting a hold of Jack Bruce and Ginger Baker and putting Cream back together again.

I always felt that people were saying to me, "Stop fucking about, man! Plug into your Marshall 100-watt and let's get the show on the road." And I went, "No deal. That's not what I'm about. I started my career playing an acoustic guitar in a pub by myself, and this is how simple it can be, and this is how enjoyable it is on that level." That's what *Unplugged* was about for me.

And it was funny because I had my band with me, and a lot of the time I had to think of things for them to do. I could have happily just as well done it on my own. And that was important to me to state, not just for the audience at large but for myself as well.

GW That you were what? Not a guitar hero, that you're a songwriter?

CLAPTON Or a journeyman. Just someone who really preferred the whole, rather than one element. I think I wanted to bring people back from labeling me or trying to pigeonhole me, or getting it wrong. Just simply getting it wrong.



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A unique amalgam of styles, Eric Gales stands head and shoulders among other guitarists in his genre. Eric's third Blues Bureau record "The Story Of My Life" takes the next logical step in Eric's career and is rooted firmly in the blues, further establishing him as one of the rare musical talents of his generation.

PAUL GILBERT - Silence Followed By A Deafening Roar SH 1196

Hot on the heels of his successful "Get Out Of My Yard" CD, "Silence Followed By A Deafening Roar" is the second all instrumental CD by guitarist Paul Gilbert. Last year Paul toured on the legendary G-3 tour in support of Joe Satriani and confirmed to a younger audience what Gilbert fans have known for over 20 years; that Paul Gilbert is simply one of the greatest guitar players on the planet today.

STEVE KHAN - The Suitcase TC 4063

Following up 2007's Grammy nominated "Borrowed Time", THE SUITCASE is an instantly enjoyable set which nevertheless remains faithful to two essential musical principles, those being unity and energy. Unity, because this is a gifted trio with three

extraordinary players playing together in a tight musical bond and Energy because these musical exchanges are truly remarkable displays of energy.

KEEL - Lay Down The Law SH 1014

First time on CD. Keel's debut album, "Lay Down the Law", was Shrapnel Records 14th release and was a strong enough record to attract a number of interested major labels, as well as Kiss bassist Gene Simmons. Remastered from the original master tapes, this record still sounds awesome and is housed in an attractive, limited edition digi-pak cover, featuring liner notes by the band's founder, Ron Keel.

WINGER - Live SH 1195 CD / SHV5000 DVD

The members of Platinum recording artists WINGER have reunited for their fifth record, culled from their 2007 US reunion tour. This CD and DVD release is Winger's first live album! Kip Winger, Reb Beach, Rod Morgenstein and John Roth deliver a record that is chock full of hits and progressive jams, for which the band has become famous.

CHRIS DUARTE - Blue Velocity BB 2057

Blue Velocity, is a record which aptly showcases many sides of this brilliant artist in the context of high energy blues-rock with moments that bring to mind legendary artists as diverse as Stevie Ray Vaughan, Jimi Hendrix and Eric Johnson. Duarte has made the kind of guitar-driven blues record that fans have been waiting for.

GREAT WHITE - Back To The Rhythm SH 1192

Back To The Rhythm, hits the listener with the immediately familiar sound of Great White. A sound that has more in common with the Rolling Stones, Aerosmith, and Led Zeppelin than that of their contemporaries. The guitar and vocal team of Jack Russell and Mark Kendall are stronger than ever on this explosive new CD and have a unique synergy, not unlike Plant/Page, Tyler/Perry or Jagger/Richards.

TIMELORD - Regeneration SH 1192

TIMELORD's "Regeneration" features the twin guitar speed-metal attack of guitarists Matt Aub and Aaron Richert. Intelligent compositions, soaring vocal melodies, intricate water-tight

rhythms, blazing harmony leads and a rock-solid rhythm section are the core elements of TIMELORD's commanding aural assault. Recommended for fans of high quality progressive metal artists such as Shrapnel's "Cacophony" and "Racer X".

MICHAEL LANDAU GROUP - Live TC 4051

Michael Landau is perhaps the most widely respected session guitarist of all time. This double CD live recording captures Michael Landau's critically acclaimed guitar ability as it was showcased at an LA club during 2006. Landau makes his instrument do the talking on this 2 CD set, performing some of the most incredible sounds and phrases ever recorded on a guitar.

MARC RIZZO - Ultimate Devotion SH 1191

His first solo record, Colossal Myopia revealed Marc to be a master musician with deep musical roots in metal, classical and flamenco guitar and was a much needed breath of fresh air to the instrumental rock genre. The Ultimate Devotion is aptly titled as it reveals Rizzo to have improved his already mind boggling writing and performance chops.

ORDER 800-937-8943 24 HOURS A DAY!

Send \$16.00 for each Compact Disc desired to Shrapnel Records Inc., P.O. Box 1928, Dept. GW, Novato, CA 94948.

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THE GREAT CONCEIT of most magazine editors is that they know what's best for their readers. If we've done one thing right at *Guitar World*, it's that we've never put too much faith in our own judgment—and that goes back to before we had wives or girlfriends to tell us we don't know our ass from a hole in the ground.

It was in this humble spirit that we asked our readers to tell us what were the 100 greatest solos of all time for our September 1998 issue. They were only too glad to set us straight, sending in thousands upon thousands of postcards bearing their selections. For weeks afterward, *Guitar World* editors—to a man—walked around the office in a daze, muttering, "Yes, dear, of course, dear, anything you say, dear..."

Looking at the list with a clear head some 10 years after the fact, we have to be honest, folks: we could have dispensed with all the bootlicking and picked the 100 solos by ourselves. Come on! Even Dick Cheney in his secret underground bunker could have guessed that "Stairway to Heaven" would grab the top spot (though you just know more than a few telephones would have been tapped in the process). None of which is meant to undercut Jimmy Page's masterful solo on this most esteemed track from 1971's *Led Zeppelin IV*. Recalling his achievement for our issue,

Page said, "I winged it. I had prepared the overall structure of the guitar parts but not the actual notes." (Last time any of us "winged it," we had to pay \$2,751 for a professional to fix it.)

After "Stairway to Heaven," the entries for the top spots fell in line like Jose Canseco, Jason Giambi and Barry Bonds on Free Steroids Day. From number two forward, the winners were "Eruption," "Free Bird," "Comfortably Numb," "All Along the Watchtower,"

"November Rain," "One," "Hotel California," "Crazy Train," "Crossroads"... Try to stay awake, please. We're not writing this for our benefit.

To be fair, you did surprise us with a few of your picks. We really didn't imagine



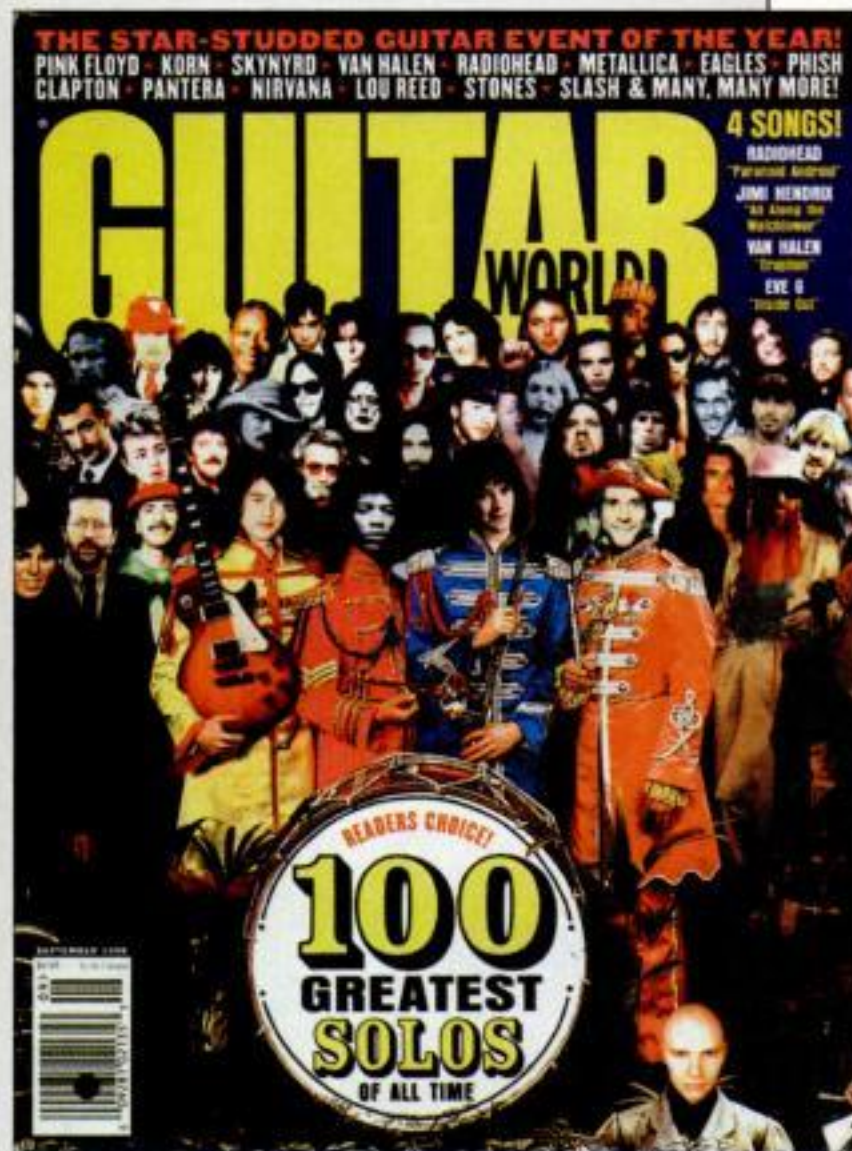
Even Dick Cheney in his secret underground bunker could have guessed that "Stairway to Heaven" would grab the top spot.

Jonny Greenwood's solo on Radiohead's "Paranoid Android" registering on your radar, but there it was, at number 34. Same goes for Steve Hunter and Dick Wagner's excellent tandem fretwork on the live version of Lou Reed's "Sweet Jane" (81) and Larry Carlton's fluid, looping solo on Steely Dan's "Kid Charlemagne" (88).

WITH A LITTLE HELP FROM HIS PEN

The September 1998 issue is significant not only for our guitar-hero reconfiguration of the Beatles' *Sgt. Pepper's* cover—it was also the first issue of our current executive editor, Christopher Scapelliti. None of us can recall how or why Scap came to work here. About the only points we can agree on are that he showed up half asleep at the office one chilly February morning and began marking up copy with a red pen and griping about the lousy accommodations. Since then, every bit of bad copy we've received has been edited to within an inch of its life by his expert hand and sleep-deprived mind. Incidentally, the highlight of Scap's *GW* tenure was his 2002 interview with Elvis Costello—which tells you a lot about his musical preferences. We're still not sure what he's doing here.

Too bad you miscredited that last one to Denny Dias. You know, our wives and girlfriends have a saying for people like you...



1948-1951 » The United States implements the Marshall Plan, but fails to convince drummer Jim Marshall to build an amplifier that really rocks.



1948 » Leo Fender builds the prototype for the guitar that's to become known as the Broadcaster. He changes the name to Telecaster in 1952 after he gets tired of explaining to people that he didn't invent Walter Cronkite.

ISSUE
No.186
MAR. '99

WE BROUGHT THE Nineties into fine focus with our "Dangerous 90's" retrospective, examining the music and players who shaped the sound and style of the previous 10 years. But for the final word on the decade, we turned to some of the musicians who had described it best within our pages.

BRUCE SPRINGSTEEN
OCTOBER 1995

"Nirvana reset the rules of the game. They changed everything; they opened a vein of freedom that didn't exist previously. Kurt Cobain did something very similar to what Dylan did in the Sixties, which was to sound different and get on the radio. He proved that a guitarist could sound different and still be heard. So Cobain reset a lot of very fundamental rules, and that type of artist is very few and far between."

OZZY OSBOURNE
DECEMBER 1998

"If I ever get some terminal disease, just give me my medication, put on any Beatles album and let me die like a fucking Viking. That's my last request."

BILLY CORGAN
SMASHING PUMPKINS
DECEMBER 1995

"I've always said that you can certainly quarrel with Black Sabbath's Satanic politics or Judas Priest's pseudo-leatherman aspects, but the fact of the matter is that Priest's *Unleashed in the East* and Sabbath's *Master of Reality* are great fucking rock records. There's no getting around it."

EDDIE VEDDER
PEARL JAM

Guitar World Presents: Nirvana and the Seattle Sound, Fall 1993

"Having seen more of what's around me and what's going on in this country, I can't really be happy about it. I can't really kick back and sing about how life is good and everything is good while all I see is tragedy around me."

GENE SIMMONS
KISS

OCTOBER 1998

"I would rather listen to the Spice Girls any day of the week than to some Seattle band dressed like lumberjacks

rich, famous and getting all the pussy they want. I'm sorry; I don't buy that. For me, the Spice Girls have got much more credibility than any band trying to pretend they believe the world is all doomy and glum. Bullshit. America is enjoying its greatest financial success ever. There are no world wars. We're closing in on some major diseases. It's getting better and better."

KEITH RICHARDS
THE ROLLING STONES

OCTOBER 1997

"The blues are probably the most important thing that America has ever given to the world. From Leadbelly to B.B. King to Buddy Guy and all the stops in between—it's just such an amazingly flexible form. It's a musical form that just seems to be inexhaustible in its potential. It speaks so deeply because we all probably come from Africa; we just went north and turned white. But if you cut anybody open, bone is white and blood is red. It's kind of deep, you know? And I think maybe the blues speak to us in that way: ancient bone marrow responding to the source."

B.B. KING
NOVEMBER 1994

"The great thing about knowledge is that once you learn something, you never forget it. It's like riding a bicycle...or sex."

JAMES "MUNKY" SHAFFER
KORN

SEPTEMBER 1998

"I've got a lot to be grateful for. I got an awesome car, a trunk full of clothes and my own house just from playing guitar. It's a trip."

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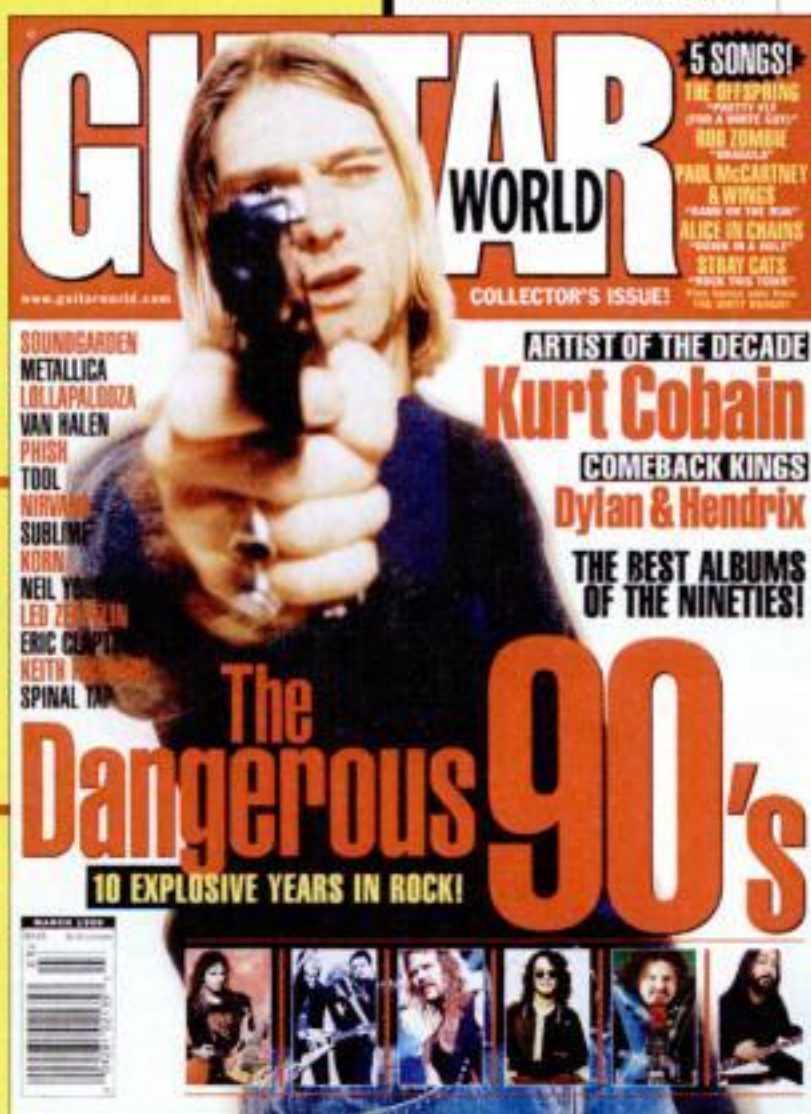


COME TOGETHER

We'll say it: 69 is our favorite number, and we proved it with our tribute to 1969: "The Greatest Year in Rock." Those who doubted our claim had only to take note of the three dozen or so albums whose histories and musical contributions we annotated in loving detail. Among the year's riches: *Abbey Road*, *Led Zeppelin I & II*, *Kick Out the Jams*, *The Velvet Underground*, *The Allman Brothers Band*, *The Stooges*, *Tommy*, *Beck-Ola*, *Santana*, *Let It Bleed*... Whew! We're getting excited just thinking about it!

TWIGGY RAMIREZ
MARILYN MANSON
NOVEMBER 1998

"It's all about money, girls and drugs. That's what it comes down to: money, girls, drugs and music last. If you have money, then you have the freedom to be able to do the drugs and get away with it and not be a loser. And, well, girls are always there. And also, if you have money and you're a rock star, no one looks down on you if you're on drugs. You're allowed to. That's one of the status symbols of being a rock star. And I guess if you have all those other things, then you have the freedom to keep on being able to make music." *



trying to convince me that they're suicidal and depressed when they're young, healthy,

1951 » Gibson president Ted McCarty contacts Les Paul about endorsing Gibson's new solidbody model. He suggests calling it the Paul-McCarty model, but Les argues that no one would be interested in the Beatles until the Sixties. A confused McCarty agrees to call the guitar the Les Paul.



1951 » Leo Fender creates the first electric solidbody bass guitar, which he calls the Precision Bass. Despite Leo's claim that the bass could be played "with precision," most bass players to this day still can't get through an entire song without making at least four mistakes.

ISSUE
No.193
OCT. '99

SURREY IS THE MOST haunted county in all of England. But of all the supernatural phenomenon native to the area, none compares to this: Jimmy Page, Jeff Beck and Eric Clapton—perhaps the three most important electric guitarists in rock history—were all raised in the county, within only 10 minutes of each other. Of the three, Page and Beck would form the strongest bond, beginning in their late teens and continuing through their years in the Yardbirds and beyond. For our October 1999 Millennium Issue, we decided to reunite these two titans to talk about their celebrated past and guitar's relevance in the new century.

GUITAR WORLD Both of you started playing the electric guitar when it was still a relatively exotic and unusual instrument. What inspired you to pick it up?

JEFF BECK I was galvanized by the rock and roll movies of the day, particularly *The Girl Can't Help It*, which featured performances by Eddie Cochran, Little Richard and Gene Vincent and the Blue Caps. That movie completely did me in, particularly seeing the Blue Caps who looked really dangerous. It started me wanting my own guitar.

The guitar was initially presented more as just a fashion accessory, but somehow a small group of us suddenly became more discriminating about who was actually playing and who was just hanging onto it. It was like, "I know who played lead on Elvis' records—it's Scotty Smith!" And somebody else would say, "No, it ain't, it's Scotty Moore." But it was all part of the detective work, trying to find out who these guys were that were making us so happy.

JIMMY PAGE And then sitting down and really studying all of those records. All of us—Eric, Jeff and all of our contemporaries—went through the same process. Those early rock records grabbed us hard...

BECK ...and threw us on to the floor. [laughs]

GW Why do you think you both progressed so fast?



SUPER MILLENNIUM ISSUE!

GUITAR
WORLDPAGE + BECK
FACE TO FACE FOR THE FIRST TIME!
VAN HALEN
METALLICAGEORGE HARRISON
BY TIMOTHY WHITE
KORN • KISS • CHAMBERLAIN • MORE

Was it because you were pushing each other?

BECK Yeah, I used to be very thrilled that Jimmy was living so near. You need a pal to bounce ideas off. But my sister was also a very important part of my progress, because she used to bring the records home. She was four years older, so she had some money and could swing abroad and buy the new rockabilly records. And you had to have the albums to learn from, because you would never actually hear rock and roll on British radio.

PAGE What saved the day was that there were other people that just really loved rock, blues and R&B, and they also began collecting these obscure records. Soon, a whole network

formed of people who would swap and trade music. None of us really had any money to buy all of these rare imported albums, but it all built up. It was a very, very important period.

GW Do you remember any of the specific licks that you'd show each other when you were hanging out?

BECK We would play Ricky Nelson songs like "My

Babe" and "It's Late" because his guitarist, James Burton, was so great. And just a lot of jamming. I remember Jim had a two-track tape recorder, which was a dream. He used to stick the mic, which came with the tape recorder, under a cushion on the couch. I used to bash it, and it would make the best bass drum sound you ever heard. [laughs]

GW Does the guitar have any place to go? Or has it reached the stage where it's only a matter of refinement?

BECK I've been trying to show you folks! [laughs]

PAGE Yeah, let's be fair. Look at Jeff's journey on the guitar. It's fantastic, and his new album really pushes the envelope. But what it comes down to is that it's Jeff's character coming through—that's his persona on six strings.

People always think the guitar is reaching its limits. They thought guitar music was stagnating in the late Seventies, and then Eddie Van Halen comes in and changes everything. But who knows? It's just a matter of somebody's imagination.

BECK I don't think you need to worry yourself about the millennium being any drastic or significant cutoff point for the guitar. I mean, my mom thought the guitar was going to fizzle out in two weeks—that it was just a fad—and that was in 1958! *

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196 JAN. '00



NU KIDS ON THE BLOCK

As the end of the Nineties approached, the guitar universe was in disarray. Rap ruled the airwaves, and for the first time in decades, rock, metal and punk were without any identifiable new leaders. It was in this void that the much-maligned nu-metal genre was born by bands that fused elements of metal, funk and thrash with rapping and hip-hop grooves. *GW* took it on the chin when we validated Limp Bizkit and Korn, nu-metal's leading practitioners, with cover features. But give the music its due: it filled guitar's power vacuum, made detuning and seven-string axes popular and paved the way for metal's post-millennial resurrection. And it was a hell of a lot better than listening to Creed.

1954 » Fender introduces the Stratocaster. But the instrument doesn't become popular until almost 12 years later, when Jimi Hendrix plays one turned over upside-down and strung backwards and uses his teeth to pluck the strings.



1958 » Responding to the Stratocaster's "space age" design, Gibson unveils its first radical-shaped solidbodies, the Flying V and Explorer. The guitars are considered failures until an unscrupulous dealer sells a Flying V that he claims was played by Batman to a New Jersey collector for over \$100,000.

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THE SPIRIT OF ART



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Panel and Gold Grille



LONE STAR 1x12 COMBO
Private Reserve Quilt Maple
with Tan Grille.



STILETTO ACE HEAD
Orange Bronco Covering,
Orange Bronco Grille.





ISSUE
No.

203

AUG. '00

TEN YEARS AFTER Stevie Ray Vaughan's death, we unearthed five rare interviews—four previously unpublished—with the guitarist for our August 2000 issue. Buried within the package was a short but nevertheless fascinating conversation between SRV and Michele Sugg, a Yale Psychiatric Institute social worker. Sugg had contacted SRV in 1988 after one of her clients, inspired by Vaughan's recovery from drug and alcohol addiction, decided to follow Stevie's example and get clean. Soon after making contact, Sugg and Vaughan became friends, and from, 1988 until one week before his death, had a series of discussions on the healing powers of music, of which this excerpt is but one example.

MICHELE SUGG What do you think is healing about music?

STEVIE RAY VAUGHAN It helps you get in touch with your emotions. And it helps you get them across to people and understand the emotions of others. Like, if I'm listening to B.B. King or Howlin' Wolf or Jimi Hendrix or you name it—if somebody plays or sings something that's full of emotion, I'm going to try to feel that emotion naturally. Actually, I don't even have to try. [laughs]

Maybe that helps us identify with our own emotions—to try to feel what we heard or how we heard it. Maybe it opens a door. There are also plenty of soothing elements in music. I even feel that different types of chords evoke different feelings.

SUGG In a previous conversation you told me that you felt as though people have chords as part of their being. Can you expand on that?

VAUGHAN I can't really explain what I mean by that. I just feel like everyone vibrates to a chord, and the chord goes through a progression during their life. And how to find that chord, I'm not real sure. I don't think you can look at somebody and say, "I bet you're an A major," or "That girl is a B flat." [laughs] But I also feel like certain chords affect almost everyone.

SUGG Any in particular?

VAUGHAN It's obvious that major and minor chords have different effects on



"Everyone vibrates to a chord, and the chord goes through a progression during their life."

people. A minor chord by itself sounds sad. But there are other color tones that add to that and have the ability to evoke deeper-seated emotions in a more subtle and hypnotic way.

For example, the chords in "Lenny" are real soothing and healing. We can play that for an arena of people and it will settle them down. That's

the music saying something—that's the chords. We used to play that at the end of our concerts to ease things down, and people would walk out real quietly. It was amazing! **SUGG** Do you find that your songs transmit the original feeling you had when you wrote them?

VAUGHAN Well, different songs have different feelings behind them. "Lenny," for example, was written after a hard time between me and my ex-wife. I wanted it to heal us, or to help heal the hurt. Where the chords came from, I have no idea. They were almost written automatically. They were that easy—they just came right through. I just started playing them, and it helped.

SUGG What about "Ain't Gone 'N' Give Up on Love"?

VAUGHAN That came from a song Larry Davis was writing for me. He had started it and hadn't finished it. His original line was, "I think I'll give up on love before love gives up on me." I didn't like the way that sounded, so I wrote an answer to it. That's the one thing that we gotta keep goin' with, is love. I mean, whether it's



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SLIGHT RETURN

"Jimi Found Alive" read one of the headlines on our November 2000 Hendrix tribute issue. Inside the magazine was a lengthy interview with the then 58-year-old guitarist written by Charles Shaar Murray, who had hunted down the reclusive Hendrix at his Hawaiian retreat. The effect was equal parts *Guitar World* and *Weekly World News*—from deep discussions about Jimi's late-Seventies career revival to photos of an aged and graying Hendrix relaxing at home. Unfortunately, more than a few readers took us at our word and were pissed off to learn it was all an innocent joke. On the bright side, they were thrilled to hear we would make it up to them with tickets to that year's G3 tour, featuring Joe Satriani, Steve Vai and a 43-year-old Randy Rhoads.

your friend, your wife, your girlfriend, your lover, your mother, your father, yourself—you got to keep giving. I was relating to a personal situation at the time.

SUGG Do you think music can affect people physically?

VAUGHAN That sort of relates to what I was saying originally. If you want to lay back and get in the mood, put on Wes Montgomery. If you want to get up and go, put on Groove Holmes or Little Richard, or somebody like that. *

1958» While recording "Rumble," Link Wray pokes holes in his Premier amplifier's speakers with a pen, leading to the first intentional use of distortion on a rock and roll record. Unfortunately, his plan to market an amp that comes complete with a pen for poking holes in the speakers doesn't catch on.



1962» While working at Jim Marshall's music shop in Hanwell, England, Ken Bran and Dudley Craven construct the prototype for the Marshall JTM45 amplifier. At the request of Pete Townshend, they create a 100-watt model in 1965. The hearing aid is invented a few months later.

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AT THE DAWN OF the new millennium, *Guitar World* looked back at three decades of hard rock and examined the breed of nu-metallers then populating the music scene. The History of Hard Rock cover feature in our March 2001 issue traced hard rock's lineage back through grunge, hair metal, punk, classic rock and heavy metal, while it examined key albums from each of the previous decades. For anyone who arrived late to the party, it was indispensable reading. Here, for your review, is a brief encapsulation.

THE SEVENTIES

The roots of Seventies metal lay in late-Sixties power trios such as Cream, the Jimi Hendrix Experience and Blue Cheer. The genre's name most likely came from the phrase "heavy metal thunder" in Steppenwolf's 1967 hit, "Born to be Wild," although Iron Butterfly named their '67 debut album *Heavy*, making perhaps the first explicit connection between the word and a specific rock sound.

Much of what everyone loves, and hates, about heavy metal can be traced directly to Black Sabbath. Guitarist Tony Iommi was the first to tune his guitar down to E \flat , D and even C \sharp , creating the ominously dark and sludgy sound that became Sabbath's aural signature and later empowered the grunge and rap metal revolutions of the Nineties. Singer Ozzy Osbourne was the first to write lyrics on satanic themes, and while this later became a cause for concern among Bible-thumping alarmists and other right-wing conservatives, it wasn't much more than a healthy working-class contempt for the hippie utopianism that had dominated late-Sixties rock.

"Black Sabbath were never really 100 percent a satanic band," Ozzy says. "If you think back to the late Sixties and early Seventies, it was all fuckin' flower power and how wonderful the world is. That just didn't seem true to us. The world was fucked."

Led Zeppelin, too, played a huge role in ushering in the hard-rock era at the dawn of the Seventies. Their first two albums went a long way toward establishing their mastery of riff-heavy, blues-inflected rock music before they took a surprising acoustic turn on their third album. These different strains came together on the standout track of their fourth album, the epic "Stairway to Heaven." "That number gave us the musical respectability we deserved all along," Jimmy Page later noted.

By mid-decade, there was a rich and varied hard rock scene. Alice Cooper and Kiss had introduced makeup to metal, and in the decade's latter years, punk arrived from



England, where it was regarded as a menace to home, family, government, the crown and every other sacred institution of British society. The Sex Pistols personified that threat. Their gigs were banned in many English towns, and singer Johnny Lydon and drummer Paul Cook were attacked at knifepoint by thugs who took exception to singles like "Anarchy in the U.K." and "God Save the Queen." In the midst of the furor, the Pistols released *Never Mind the Bollocks*, and then broke up. Punk itself was fracturing into disparate forms and continues to do so.

THE EIGHTIES

The Eighties brought forth a new rock and roll generation: the offspring of the Woodstock Nation, if you will. Rock was no longer dangerous; it was the music kids grew up listening to. That phenomenon helped vault hard rock into Top 40 radio and multi-Platinum sales. In the process, it made superstars out of Eighties acts like Def Leppard, Mötley Crüe, Poison, the

Scorpions, Metallica, Bon Jovi and Guns N' Roses. The advent of music videos only bolstered the size of that audience.

But the Eighties were not all about looks. There was plenty of innovation as well from guitarists such as Randy Rhoads, Steve Vai and Joe Satriani, who followed Edward Van Halen's virtuoso lead and stretched the instrument into the sonic netherworld. Likewise, Metallica, Megadeth and Slayer brought their fury into thrash metal, while Mötley Crüe and Guns N' Roses knitted together the realms of glam and punk with more classic conventions for their own instantly copied sounds.

THE NINETIES

In this decade, it was impossible to distinguish between what was punk and what was hard rock. Bands were louder and played harder than ever before. Although the long, wanky guitar solo went by the wayside, it was a decade when guitar rock, and the guitar, dominated both the charts and airwaves.

The first great hard rock album of the Nineties arrived in the summer of 1990: Pantera's *Cowboys from Hell*. "We look at our music as ball-busting, gut-wrenching heavy, whatever," guitarist Dimebag Darrell Abbott told *Guitar World* at the time of the album's release. "After listening to *Cowboys from*



Hell, you'll view the world with a bigger pair of balls."

As if to demonstrate the diversity of hard rock, the autumn of 1991 saw grunge launch into the mainstream with the release of Nirvana's *Nevermind*. That same fall brought Pearl Jam's *Ten* and Soundgarden's *Badmotorfinger*, two of the genre's biggest hits. By then, the alt-rock revolution had been launched, and Warrant and every other hair metal band of the era were out of a job.



THE MILLENNIUM

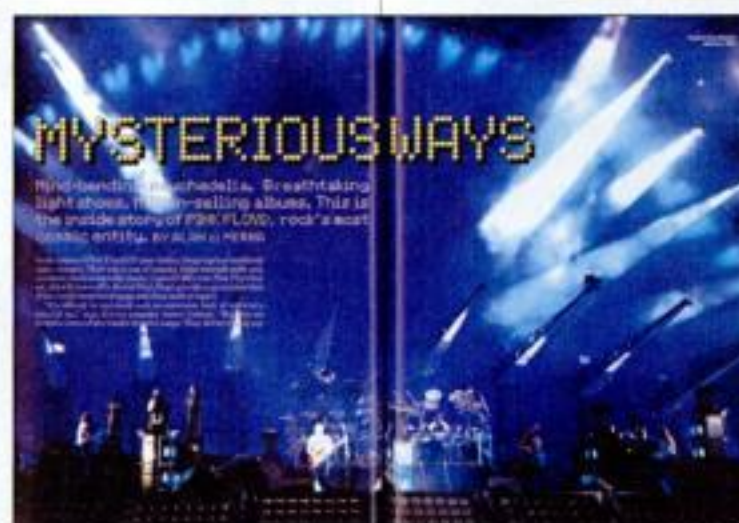
As the Nineties gave way to a new century, musically inclined headbangers were drawing influence from 30 years of hard rock and calling it "nu-metal." Acts like Korn culled inspiration from old-school death metal and West Coast hip-hop, while Limp Bizkit lifted from Korn and East Coast hip-hop. Bands like Papa Roach and System of a Down cite hardcore punk as an influence, while Slipknot and the Deftones retain elements of grindcore and even straight-up alternative rock. For all of its historical reference points, nu-metal would prove to be a distinct chapter in rock history, albeit a short one.



1964 » Maestro produces the first fuzz tone pedal, which Keith Richards uses to record "(I Can't Get No) Satisfaction." The fuzz tone receives its name from its uncanny effect of attracting attention from the police every time a guitarist uses one.



1966 » Charles Kaman starts the Ovation company, which builds acoustic guitars featuring bowl-shaped fiberglass backs. This is not a joke. Honest.

ISSUE
No.219
DEC. '01

217 OCT. '01



THE COMPLETE PINK FLOYD" may have been a brash claim for us to make on the cover of our December 2001 issue, but it was more than justified by the magazine's contents. In addition to a preview of the then-upcoming Floyd box set, *Echoes*, we served up what was at the time a thorough account of the band's history and albums, along with classic photographs. Best of all, we got the story behind some of the band's classic tracks direct from the mouths of guitarist David Gilmour, bassist Roger Waters and producers Alan Parsons and Bob Ezrin. In this excerpt, Gilmour and Ezrin recalled what are arguably Gilmour's finest recorded moments: the tracks "Comfortably Numb" and his solo on "Another Brick in the Wall (Part 2)," from the band's 1979 hit album, *The Wall*.

DAVID GILMOUR I'd written "Comfortably Numb" when I was doing my first solo album [David Gilmour, 1978]. We changed the key of the song's opening from E to B, I think. The verse stayed exactly the same. Then we had to add a little bit because Roger wanted to do the line, "I have become comfortably numb." Other than that, it was very, very simple to write. But the arguments were over how it should be mixed and which track we should use. We'd done one track with Nick Mason on drums that I thought was too rough and sloppy. We

Some of our arguments have come close to physical violence, but it's never actually happened. Once Roger and I had a real shouting match at this Italian restaurant in North Hollywood. We'd gone there with Bob Ezrin to have it out over something on *The Wall*—probably "Comfortably Numb," because the only thing I'd really argue with Roger over was my own music. With his music, I wouldn't bother to argue.

I just went out into the studio and banged out five or six solos. From there I just followed my usual procedure, which is to listen back to each solo and mark out bar lines, noting which bits are good. In other words, I make a chart, putting ticks and crosses on different bars as I count through—two ticks if it's really good, one if it's good, and a cross if it's no go. Then I just follow the chart, whipping one fader up, then another fader, jumping from phrase to phrase and trying to make a really nice solo all the way through. That's the way we did it on "Comfortably Numb." It wasn't that difficult. But sometimes you find yourself jumping from one note to another in an impossible way. Then you have to go to another place and find a transition that sounds more natural.

BOB EZRIN David's guitar solo on "Comfortably Numb" was cut using a combination of his Hiwatt amps and Yamaha rotating speaker cabinets. But with Gilmour, equipment is secondary to touch. You can

PUNK VOID

For our October 2001 issue, Nirvana bassist Krist Novoselic spoke for the first time about his friendship with Kurt Cobain, providing *Guitar World* readers with the fullest and most authoritative view of the guitarist yet. In the same issue, Seattle writer and Cobain biographer Charles R. Cross told the story of Nirvana's trip to New York City in January 1992 for their historic *Saturday Night Live* appearance, the same visit during which GW's interview with Cobain was cancelled due to his heroin use.

give him a ukulele and he'll make it sound like a Stradivarius. He's truly got the best set of hands with which I've ever worked.

People always ask me, "How the hell did you get that astounding guitar sound at the end of 'Another Brick in the Wall'?" That's just Dave direct, with a little compression. We used a form of double compression: first we put the guitar through a very aggressive limiting amplifier, compressed that output and overdrove it. The limiting amplifier makes it pop, and the compressor gives it a kind of density: the sound of being right in your face. But still, it's nothing so involved that it would have made that part sound good if Dave's playing hadn't been so brilliant. That's his first take, too! ●

"The only thing I'd really argue with Roger over was my own music. With his music, I wouldn't bother to argue."

had another go at it, and I thought that the second take was better. Roger disagreed. It was more an ego thing than anything else. We really went head to head with each other over such a minor thing.

THE LEGEND LIVE: STEVIE RAY VAUGHAN'S LOST SHOWS

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NEW ALBUMS PREVIEWED & ANCIENT SECRETS REVEALED

PLUS: STONE TEMPLE PILOTS ▲ MACHINE HEAD ▲ KITTIE
THE STROKES ▲ NICKELBACK ▲ INCUBUS ▲ MUDVAYNE

1967» Vox markets the first wah-wah pedal. Claiming it sounds like a crying baby, Vox capitalizes on teenagers' insatiable desires to annoy their parents.

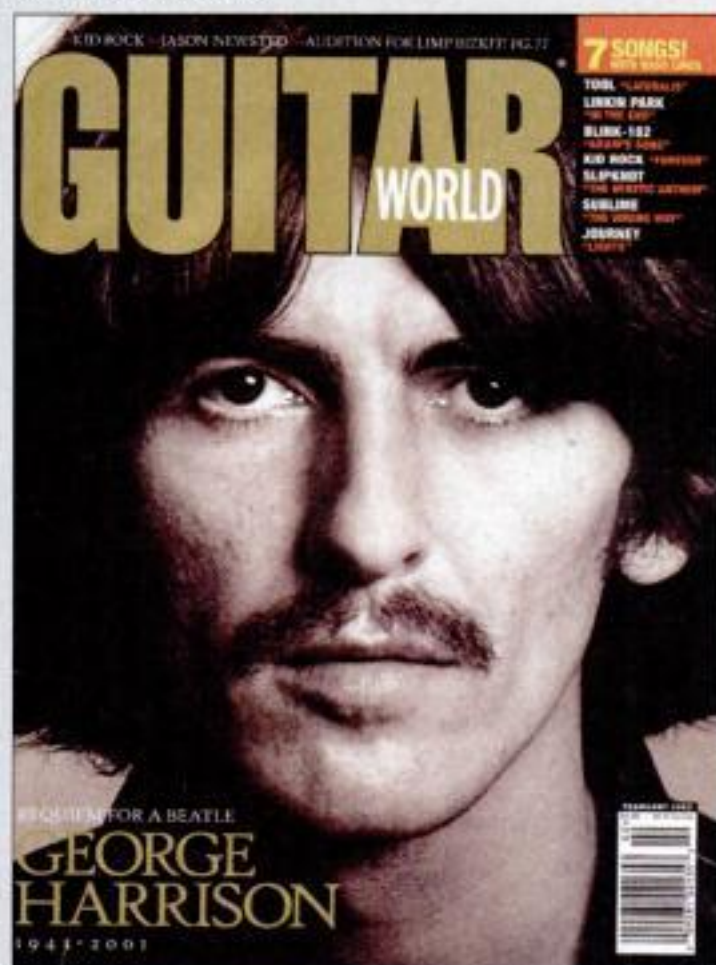


1972» Musitronics introduces the Mu-Tron III envelope follower pedal, which produces funky automatic wah-wah effects. *Superfly*, *Slaughter*, James Brown's *Get on the Good Foot*, Stevie Wonder's *Talking Book* and Funkadelic's *America Eats Its Young* all come out that same year. Coincidence?

ON THE MORNING OF November 30, 2001, the day after shipping our February 2002 issue, we awoke to the awful news that George Harrison had succumbed to brain cancer. Our sense of tragedy's proportions had only recently undergone a seismic shift—at the time, Ground Zero was still smoldering some two miles below our New York City offices. Harrison's death, though incomparable to September's losses, fit the new dimensions with numbing precision. Another icon of 20th century idealism had been toppled, and a refrain once sung as a comfort came back as a caution: *all things must pass*. Arriving at the office, we tore a section out of the issue we'd just completed, ripped up the cover and started over. Executive editor Christopher Scapelliti went home and spent the next 24 hours turning out a feature-length requiem for the Beatle they'd called the Quiet One, from which the following is taken.

To the millions who grew up on his music, he was the Quiet Beatle. To the Hamburg teens that in the early Sixties witnessed the Beatles' evolution from crude protopunks to polished professional rock stars, he was the Beautiful One.

But as far as George Harrison was concerned, he could be best described by the name he chose for his record label in the late Seventies: the Dark Horse—the straggler who vaults from behind to win the race.



The choice of title was ironic for Harrison, the Beatles' former lead guitarist, who died of cancer on November 29, 2001. Of the group's four members, he was the one most disinterested in the spoils of stardom, the loner less concerned with winning the race

than running it on his own terms. For those who watched as he abandoned the spotlight for a more domestic lifestyle in the Eighties and Nineties, it was hard to know what to make of Harrison; normality, after all, was not what we'd come to expect from a member of the Fab Four, the group that rose out of Liverpool, England, to conquer our senses. Beatles

"It's good to boogie once in a while. But when you boogie all your life away, it's just a waste of a life and of what we've been given."

were supposed to be larger than life, yet iconic enough to be describable within a space the size of a postage stamp: guitarist John Lennon was the outspoken radical, bassist Paul McCartney the eager-to-please prodigy and drummer Ringo Starr the happy-go-lucky luminary. Harrison, on the other hand, defied easy definition.

As he noted in 1989, long after his career had passed its zenith, "I don't have to prove anything. I don't want to be in the business full-time, because I'm a gardener: I plant flowers and watch them grow."

He was a lead guitarist first, of course, an ace practitioner of

R&B and rockabilly riffs who became the master of his own singularly fluid guitar tone. In this alone he was essential to the Fab Four's success, since neither Lennon nor McCartney possessed his talent on the instrument. More consequential, Harrison's skills as a lead

to fade. As ex-Fabs go, Harrison seemed the loneliest, a hermit lodged in his mock-Gothic English mansion and hiding behind a mane of hair and squire's beard. No longer required to beguile and amuse, Harrison seemed eager to be taken seriously,



guitarist are what elevated the Beatles from a rhythm-based pop act to a guitar rock group, and it was in this form that they changed popular music permanently: Before the Beatles, no group wrote and performed its own material. After them, no self-respecting band would not.

and he gave the world good reason to do so. As a solo artist he released what many regard as the best solo Beatles album, 1970's *All Things Must Pass*, and launched a benefit show the following year to help war-ravaged Bangladesh, thus laying the foundation for Live Aid, Farm Aid, Concert for New York City and every other music-oriented charity event since.

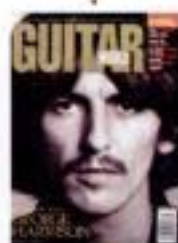
In more recent years, when Harrison's albums came more slowly and his life appeared more monkish, it was hard to remember he was there at all. Having renounced the fame that bloomed from his diligence and talent, Harrison followed a path of solitude few celebrated artists dare to tread. No wonder he remained an enigma to so many, not least his former bandmate John Lennon, who once remarked, "George himself is no mystery. But the mystery of George inside is immense."

To George Harrison, however, those who questioned the complexity of his choices were simply missing the point. "It's good to boogie once in a while," he remarked a few years into his post-Beatles career. "But when you boogie all your life away, it's just a waste of a life and of what we've been given." ■

1977» Roland introduces the first guitar synthesizer, the GR-500. Roland continues to make guitar synths to this day, even though most guitarists agree that if they wanted to sound like a keyboard player they would just hire Yanni to play in their band.



1979» Floyd Rose invents the double-locking tremolo for guitarists who like to show off. Traditional-minded guitarists invent the double-locking jail cell for Floyd Rose.

ISSUE
No.

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JAN. '02

LED ZEPPELIN IV has been among rock and roll's most popular and celebrated albums. Upon its release in 1971, the album spawned a series of instant rock classics, including "Black Dog," "Rock and Roll" and, of course, the mother of all FM rock ballads, "Stairway to Heaven." To mark the album's 30th anniversary, editor-in-chief Brad Tolinski sat down with Jimmy Page for what was the guitarist's first in-depth discussion about the album's genesis, songs, production and mixing. In this selection from his interview in the January 2002 issue, Page talks about Headley Grange, the country estate where Zeppelin recorded many of the album's tracks.

"We thought it would be interesting to record someplace with some atmosphere and just stay there," Page says. "The idea was to create a comfortable working environment and see what would happen. Robert and I had written a lot of our previous album, *Led Zeppelin III*, in an isolated area in the Welsh mountains, and really enjoyed the experience. This time we thought it would be fun to bring the whole band somewhere and hire a mobile unit to capture that moment in time."

Page had heard about an old house in the English countryside a few hours outside of London. Built in 1795, Headley Grange was a rather large three-story stone structure that was originally used as a workhouse for the poor and the insane. It was far from lavish, but its rough Victorian charm suited the guitarist just fine. Plus, the 200-year-old building offered something much better than creature comforts—it had *presence*.

"It was very Charles Dickens," Page says. "Dank and spooky. Headley Grange freaked Robert and John Bonham out, but I liked it, actually. I'm pretty sure it was haunted. I remember going up the main staircase on the way to my room one night and seeing a gray shape at the top. I double-checked to see if it was just a play of light, and it wasn't. So I turned around pretty fast, because I didn't really want to have an encounter with something like that."

But atmosphere wasn't the only reason Zeppelin decided to stay at the Grange. Page discovered that the place sounded great as well: "After I visited the house, I knew straight away that the acoustics would be good. I think part of the sound of the album can be directly attributed to the fact that we were working in a fairly complex acoustic environment," explains Page. "The sound wasn't being created in a standard square box like you have in a traditional recording studio. We were continually moving amps and mics around the house, and creating new recording spaces, which I'm sure affects the listener on a subliminal, subconscious level."

What Zeppelin also found exciting was the ability to develop material and record it while the idea was still hot. "We were

THE FAB IV

Jimmy Page joins *Guitar World* in celebrating the 30th anniversary of the greatest and most popular hard rock album of all time, LED ZEPPELIN IV.

BY BRAD TOLINSKI
WITH GREG DI BENEDETTO

I T WAS THE 411 BY THE 1971, the 30th anniversary of the album's release, *Guitar World* was celebrating the 30th anniversary of the greatest and most popular hard rock album of all time, LED ZEPPELIN IV. Jimmy Page, the album's producer and one of the most influential guitarists in rock history, was the first to discuss the album's genesis, songs, production and mixing. In this selection from his interview in the January 2002 issue, Page talks about Headley Grange, the country estate where Zeppelin recorded many of the album's tracks.

When we started recording in 1971, the music scene was very different. It was a time when rock and roll was still the dominant force in popular music. The Beatles had just released *Let It Be*, and the Rolling Stones were still going strong. But there was a new energy in the air, and we were all looking for something new. That's why we decided to record in a place like Headley Grange, where we could have some fun and create something that was truly our own.

One of the things I remember about the recording process was the atmosphere. It was just a small, old house with a lot of character. The acoustics were perfect, and the band and I were all in it for the same reason: to create something that was truly our own. We didn't want to be like the other bands, we wanted to be different. And that's what we did.



never a band that did 96 takes of the same thing," Page says. "If the track isn't happening and it starts creating a psychological barrier, even after an hour or two, then you should stop and do something else. Go out: go to the pub or a restaurant or something. Or play another song."

The rough-and-tumble "Rock and Roll" was a prime example of this philosophy in action. As Page recalls, the band was working hard on one of the album's more complex tracks, "Four Sticks," and it soon became apparent that the session was going nowhere fast. To break the

"If something felt right, we didn't question it. If something really magical is coming through, then you follow it."

tension, John Bonham began pounding out the opening drum riff to the Little Richards rock classic "Keep a Knockin'." Spontaneously, the guitarist started playing a riff on his '59 Les Paul that felt so good he had to say, "Stop, let's work on this." And by the end of the day, the band had given birth to what would become "Rock and Roll."

"That's how it was going back then," Page says. "If something felt right, we didn't question it. If something really magical is coming through, then you follow it. It was all part of the process. We had to explore, we had to delve. We tried to take advantage of everything that was being offered to us." *

1980» Ned Steinberger develops an exceptionally small-bodied bass constructed from synthetic materials. The Steinberger bass' distinguishing feature is its lack of a headstock. Critics claim that Ned had lost his head, as well.



1980» *Guitar World* commences publication. Men and women dance in the streets of New York City, though this has nothing to do with *Guitar World*.



ISSUE NO. 234 MAR. '03

YOU ONLY HAD TO READ their interviews to know Dimebag Darrell and Zakk Wylde were brothers in arms—particularly when the arms were lifting shots of Blacktooth Grin, a potent mixture of Crown

Royal and Coca-Cola that the duo drank like water. For our March 2003 issue, we decided to see what kind of mayhem went on when these two guitar monsters mixed it up. Writer Dan Epstein bravely signed up to spend a few days with the pair at Darrell's Arlington, Texas, compound. He survived, but just barely. This excerpt demonstrates what he was up against.

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ZAKK WYLDE You wanna tell them about the fuckin' album we were talkin' about doin' with you, me and Eddie Van Halen?

DIMEBAG DARRELL Break it out, dude!

ZAKK We were sittin' there talkin' one day, and my wife just goes, "Why don't you and Dime make a guitar record together? I mean, you are guitar players, you're old friends, why don't you just make a record together?" I said, "Yeah, it'd be a fuckin' piece of cake. We could put this thing together, and then tour venues like the House of Blues, or whatever. We'd need a third guy, though." And my wife goes, "You're gonna have to call Eddie Van Halen for this one!"

DIME Zakk done rang his ass, woke his ass up in the middle of the night! [laughs]

ZAKK When we were on the Ozzfest, I'd call him up loaded. [laughs] I called him, he hung up; called him, he hung up; called him, he hung up; called him, he hung up. Then finally, he goes, "What the fuck do you want?" I said, "Dude! We're gonna do this fuckin' album—me, you and Dime from fuckin' Pantera!" He just goes, "I've gotta figure out what the fuck's goin' on. I don't even know what's goin' on here at the fuckin' house! What are you fuckin' talkin' about?" It'd be like, everybody writes four songs on the record, and I'll just go, "Dime, what key is this fuckin' thing in?"

DIME Send things back and forth till the shit's put together.

ZAKK You've got the studio. We could do it up here, for fuck's sake!

DIME Hey, strap Eddie down in Dime's compound! We'll tell him, "You've gotta come out of retirement and start drinking again!" [laughs] Hey man, no disrespect to Ed; if it weren't for Van Halen, I wouldn't be here.

ZAKK There wouldn't be a fuckin' Pantera, and there wouldn't be a Black Label.

GUITAR WORLD So you're still waitin' to hear back from Eddie on that one?

ZAKK Yeah, but it'd be fuckin' awesome.

DIME [laughs] Let's call him right now!

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NO GUITAR-RELATED MOMENT in recent years has been as shocking or saddening as the death of Dimebag Darrell Abbott on December 8, 2004. To *Guitar World*, Dimebag was family; he had regularly appeared in our magazine, both as a featured artist and as a columnist. At the time of his death, we had just filmed him for our March 2005 CD-ROM talking about his new endorsement deal with Krank amps. That issue of the magazine was intended to be a "Tribute to Fallen Guitar Heroes," and Dime was among the few living players we were going to feature. All of that changed on December 8, and the issue became a tribute to our friend's memory. In this moving excerpt, *GW* senior editor Nick Bowcott reports from the Dimebag Darrell memorial service, where the hard-rock elite turned out to pay final respects to their lost brother.

The profound impact of Dimebag's phenomenal talent and his positive, larger-than-life persona was never more apparent than on Tuesday, December 14, 2004, the day of his private funeral and public memorial service in his hometown of Arlington, Texas. Although his rowdy but harmless late-night antics had made the local police frequent visitors to his house, Dime was much loved by Arlington's finest, as illustrated by the almost presidential escort they gave his procession. Traffic was stopped at every junction to ensure the journey taken by Dime's family and closest friends was uninterrupted.

A plethora of well-known rockers attended the service to pay their respects to the popular man with the purple goatee. Among them were his "blood brother" Zakk Wylde, Eddie Van Halen and Rob Zombie, as well as members of Anthrax, Shadows Fall, Slipknot, Disturbed, Prong, Type O Negative, Static-X, Soil, Kittie and Skid Row, among others.

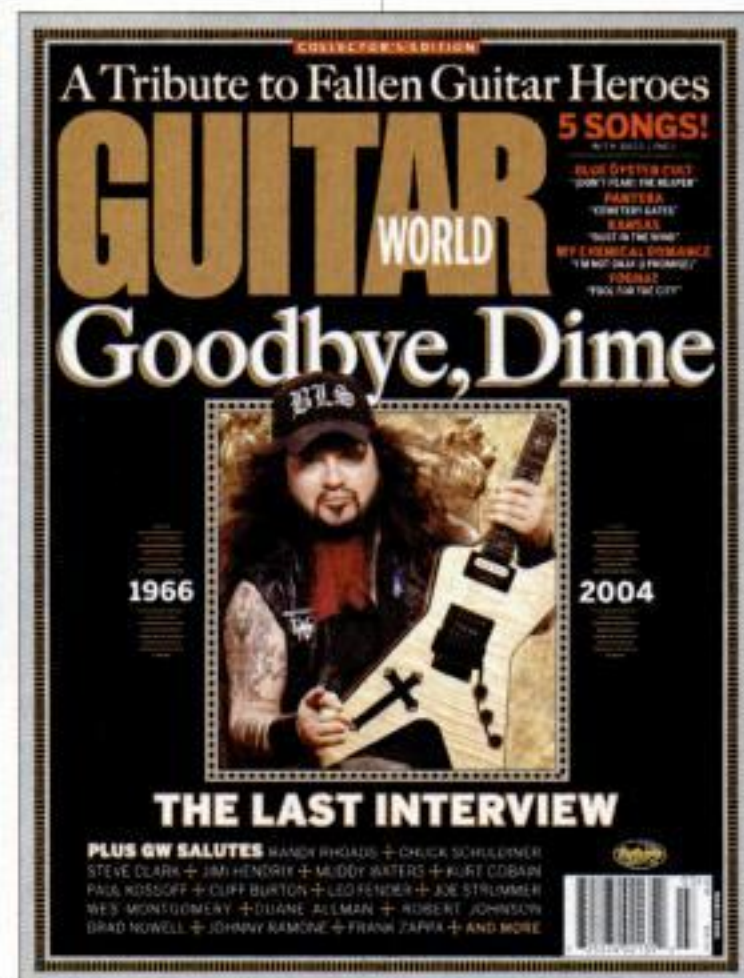
In true Dime fashion, he was laid to rest in an official Kiss Kasket, wearing his beloved Black Label Society leather vest, shorts and flip-flops, and holding a very special guitar. His coffin also contained personal essentials, including his signed Judas Priest *Metalogy* box set, an MXR EVH Phase 90 pedal and, of course, the ingredients for his legendary Black Tooth Grin: a bottle of Crown Royal and a can or two of Coke.

An emotional Zakk Wylde made the mourners roar with laughter with a typically irreverent Dime story about how, after downing several bottles of Crown following an Ozzfest show, they woke up together in Zakk's tour bus bunk, "spooning." Jerry Cantrell, along with bassist Mike Inez, Damageplan vocalist Pat Lachman and Dime's good friend Shawn Mathews, performed a pair of emotionally charged acoustic Alice in Chains songs before Anthrax drummer Charlie Benante continued the celebration of Dime's life with an eloquent and entertaining eulogy.

Afterward, rock guitar legend Edward Van Halen stepped up to the podium and played a recent cell phone message from Dime. Only a few weeks earlier, Darrell and his brother, drummer Vinnie Paul, had finally met their Van Halen counterparts, Eddie and Alex, an occasion Dime described to me as inspirational, uplifting and almost religious. Darrell

had asked Van Halen if there was anyway he could jump the queue and buy one of the limited-edition black- and yellow-striped Charvel guitars. Ed replied that he would tape the thing up himself, in Dime's presence. As this was no longer possible, Edward explained, he wanted to give Dime the original black-and-yellow ax, the guitar depicted on the back cover of *Van Halen II*. It is this guitar Dime was holding when he was laid to rest. "Darrell was full of life," Van Halen told the crowd. "He lived and breathed rock and roll. I'm here for the same reason as everyone else: to give some of the love back."

By the time it was over, night had fallen and a light-



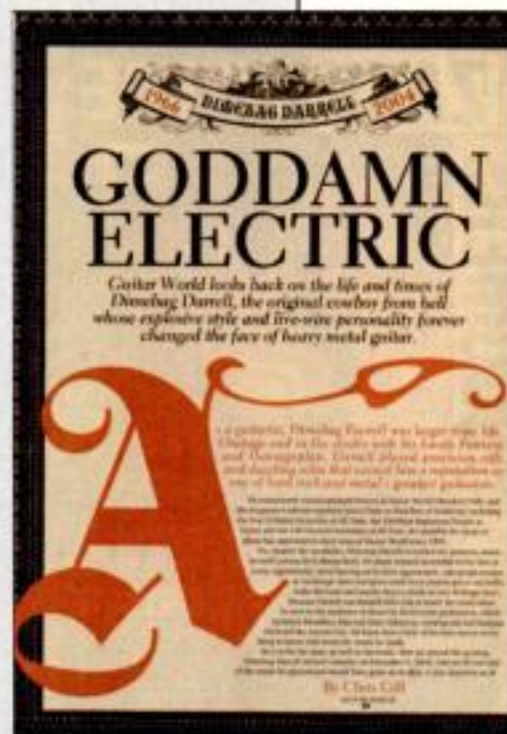
"The brightest star in Texas is shining tonight. That's my brother, Dimebag. Give it up!"

ing rig worthy of a rock show marked the gravesite. After a final tribute was read, each

person was given a plastic cup of Black Tooth Grin, which was duly downed in one gulp, the cup crushed and thrown to the ground—just as Dime always did.

That night, at the Arlington Civic Center, some 5,000 fans gathered at a public memorial service, and tears, beer and Black Tooth Grins flowed freely, along with much laughter. Zakk and EVH spoke, Cantrell and company performed, and a video montage of classic Dime moments, both on- and offstage, was shown.

But the biggest cheer of the night came when Vinnie Paul walked onstage holding a life-sized cardboard cutout of his brother and leading the crowd in a chant of "Dimebag!" "The brightest star in Texas is shining tonight," Vinnie told the crowd. "That's my brother, Dimebag. Give it up!"



1989» Steve Vai designs the seven-string Universe guitar for Ibanez. The guitar is a commercial failure after Ibanez discovers that most guitarists have enough trouble figuring out what to do with six strings, let alone seven.



1992» Nirvana reaches the top of the charts with the single "Smells Like Teen Spirit." Kurt Cobain gains notoriety for favoring guitars he buys from pawn shops. The value of every cheap, piece-of-shit guitar rises dramatically.



ISSUE No. 258 FEB. '05

LOOKING BACK AT our February 2005 issue is a bitter-sweet experience. On the one hand, we were celebrating 25 years of *Guitar World*, marking our quarter-century of publishing by looking at the artists we covered over the years and the achievements we made along the way.



On the other hand, it marked the last time we would feature Dimebag Darrell in our magazine during his lifetime. The guitar great was featured in that month's 60 Minutes column, talking about the songs that rocked his world: "100,000 Years" by Kiss, "Eruption" by Van Halen and "Raining Blood" by Slayer, to mention but a few of his picks. In the final analysis, we're just happy we included our brother from Texas in the celebration.

Speaking of which, the Los Angeles photo session for our gatefold cover that month was a hell of a blow-out. Jimmy Page, Joe Perry, Slash, Zakk Wylde, John Frusciante, Tom Morello, Daron Malakian, Munky and Dean DeLeo turned out for what was the mother of all *Guitar World* photo shoots.

Brad Tolinski, on hand to keep things running smoothly, remembers that much of the action centered, naturally, around Page. "Daron Malakian looked like he was in awe," he says. "He was kind of speechless and staring wide-eyed at Jimmy." Zakk Wylde showed up on his motorcycle and toting his bull's-eye



Les Paul with a metal chain strap. "At one point, I saw Tom Morello pick it up and try it on for size," Brad says. "I saw his knees buckle under the weight. He wasn't doing it for effect. That was one heavy guitar."

In the end, everyone settled down and photos were taken. "Ross Halfin, who shot it, did an amazing job," Brad says. "With that many people, you usually get someone whose eyes are closed or who looks funny. But I think every shot looked fantastic."

"Best of all, at the end of the day, each of these guitarists came up and thanked us for the opportunity to be in the photo and be part of our celebration. We couldn't have asked for anything more." ●



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ISSUE No. 254 NOV. '04

AND GOD SAID, "Let there be video." Or maybe it was our company's president. Whoever said it had an English accent, so that narrows the choices.

Whatever the case, the word was received. And while, admittedly, we had our doubts, in the end we obeyed.

And so it was that *Guitar World* entered the world of multimedia with its first CD-ROM disc, included with newsstand copies of our November 2004 issue. To be honest, we had no experience in this area whatsoever. But that's not to say we didn't do our best to impress everyone, God included, on our first attempt.

Key to this effort were video lessons. Our debut disc

had plenty of them, including jamming tutorials with Phish's Trey Anastasio, metal instruction with Shadows Fall guitarists Jonathan Donais and Matt Bachand, and a thrash course with Children of Bodom's Alexi Laiho. The disc also introduced our readers to two of *Guitar World*'s longtime editors courtesy of Jimmy Brown's "Licks That Kill" segments and Andy Aledort's "Blues Power" videos.

But the real treasure was nothing less than a shred session with Zakk Wylde, in which the Black Label Society guitarist showed how to play his "most terrifying" licks!

And there was more! Readers could play along, guitar karaoke-style, with Led Zeppelin's "Trampled Underfoot" and check out new songs like "So Cold" by Breaking Benjamin and "Pulling Strings" by John5.



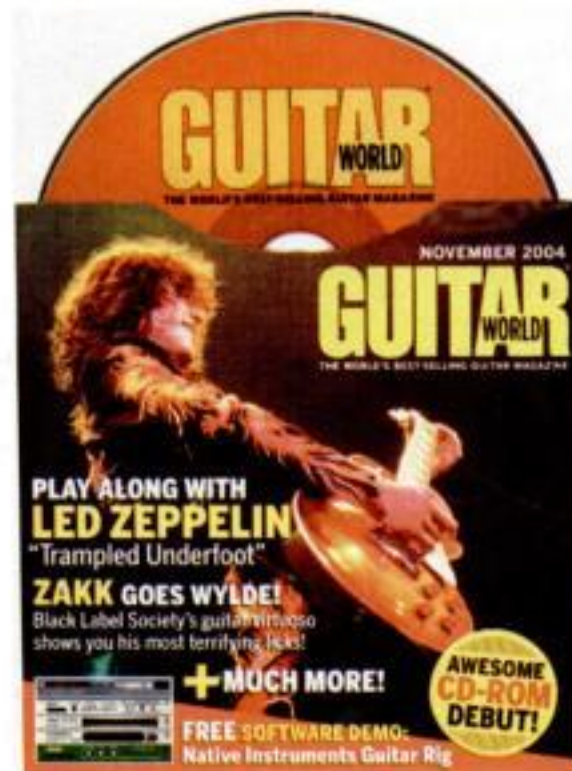
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Finally, we had video gear reviews of the Mesa/Boogie Lone Star amp, Ibanez Jet King 2 guitar, Paul Reed Smith SE EG guitar, among others.

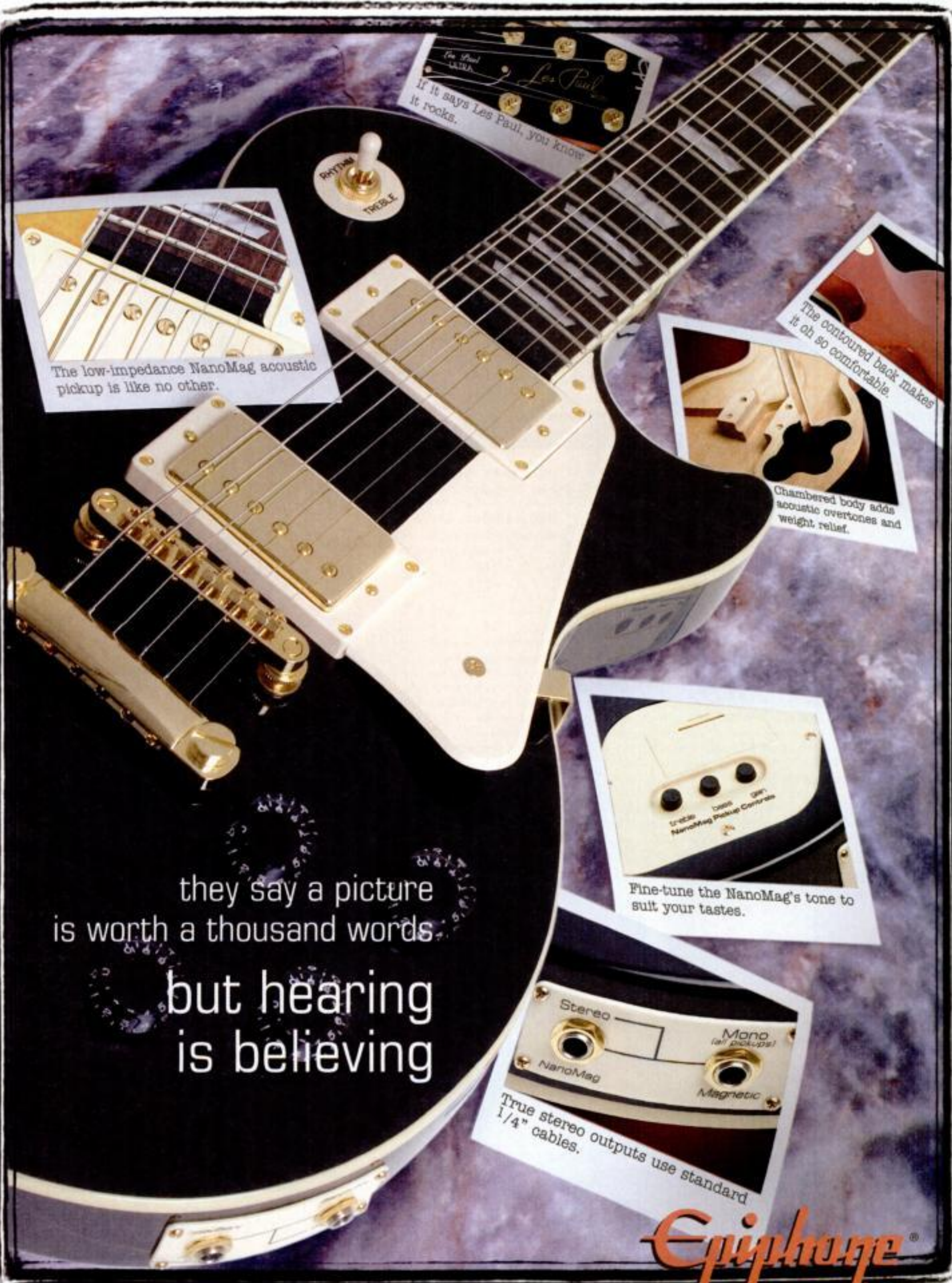
Not a bad way to make an introduction, if we do say so.

Safe to say, we had no idea whatsoever how the CD-ROM would be accepted by readers. Would they love it? Hate it? Give the discs to their little brother to cut into Ninja stars?

Within a month or two, we had our answer. Readers loved the opportunity to get lessons direct from their heroes, test product demos and watch tech editor Paul Riario shred his way through demonstrations of the latest guitars, amps and pedals.

As for us, we saw the light. And it was good. ●

1997» Korn revive interest in the seven-string guitar and Ibanez reissues the model. The guitar is a rousing success even though guitarists are still clueless about what to do with the seventh string.



they say a picture
is worth a thousand words
but hearing
is believing

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R ELEASED IN 1986, *Master of Puppets* earned Metallica the respect they deserved and went on to become one of metal's greatest releases. So when the album hit its 20-year mark, we turned to Kirk Hammett for our January 2006 issue and asked him to deliver the real story behind the making of Metallica's masterpiece. But rather than keep Kirk all to ourselves, we decided to open the floor to questions from his fans, which included a host of metal luminaries, such as Trivium's Matt Heafy, Blind Guardian's Marcus Siepen and Lamb of God's Mark Morton.

Master of Puppets is considered one of the greatest metal albums, a classic album in a classic style that inspired generations of musicians. Do you think that style of epic, blistering, solo-filled metal will ever become popular again?

—MATT HEAFY (TRIVIUM)

In retrospect, *Master of Puppets* is my favorite Metallica album, and I would like to see other people make more albums like it. While a lot of metal bands have taken the basic elements we established on *Master* and expanded on them, no one has yet made an album as good. At least I haven't heard it yet. But then again, I'm biased. [laughs]

I'm not saying that *Master* was the peak of metal or anything; there have been a lot of great metal albums since we recorded it. All I'm saying is that, from song to song, *Master of Puppets* is very consistent. It stays within the niche it carved for itself. And that niche is either very big, because of its range of influence, or very narrow, because I haven't really heard any album like it since.

Is it true that you broke your high E string when recording the solo in "Master of Puppets" when you hit that crazy high note toward the end?

—JOHN MULDER

I didn't break the E string. What happened was that I accidentally pulled the string down and off the fretboard. I actually fretted the string on my bridge pickup, creating a 27th or 32nd fret or whatever it is. It was just one of those happy accidents that was too

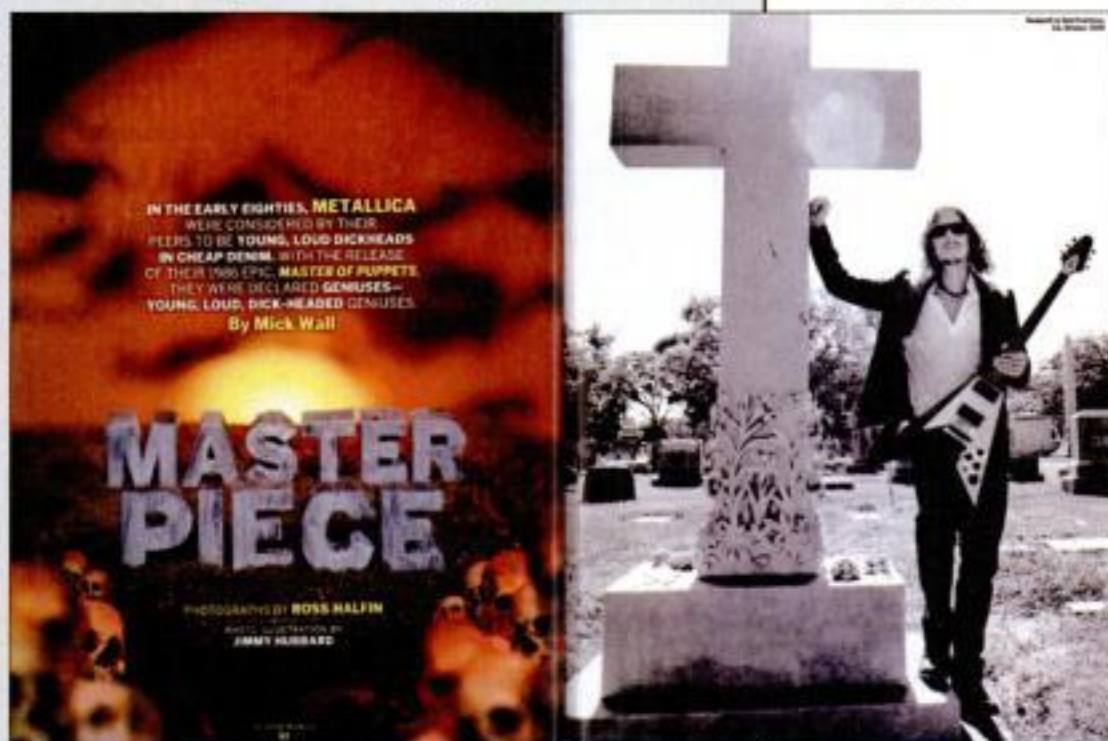
cool to get rid of, and I've not been able to recreate it since.

How much time did you spend fine tuning your sound before you started recording *Master of Puppets*?

—MARCUS SIEPEN
(BLIND GUARDIAN)

Three days of utter hell. [laughs] Three days of twisting knobs, placing mics and going through different amps. At the end of the first day, I was pretty bummed 'cause I hadn't gotten anything. At the end of the second day, the engineer, Flemming [Rasmussen] and James [Hetfield] were getting on my case. By the third day, I managed to find a sound I was happy with, and everything else just flowed really quickly after that.

I've learned through my recording experience that



1998 » Retro fever finally comes to an end when guitar manufacturers realize that every single good idea has already been exploited to death. Companies return to more ambitious, innovative efforts, such as building guitars based on Pam Anderson's pre-silicone removal measurements.



1999 » Guitar manufacturers make frenzied attempts to correct the Y2K bug—until they are reminded that guitar players don't know how to use computers.



"No one has yet made an album as good as *Master of Puppets*. At least I haven't heard it yet."

weird magic can happen in tracking. Often my favorite songs in the writing process become my least favorite, and tunes that I'd barely paid attention to become my favorites. When *Master of Puppets* was completed, what surprised you the most about it?

—MARK MORTON
(LAMB OF GOD)

I love Lamb of God! As for surprises, Mark, I'd have to say "The Thing That Should Not Be" shocked me the most. It was the second-to-last song written for the album; we wrote it fairly quickly and recorded it a week later. It was like jumping into a nice shiny sports car that you've never driven and being told to race it; you're just going to try to drive

it as fast and as well as possible.

That was pretty much the case with "The Thing That Should Not Be." The guitar solo was done in half an hour because I had to catch a flight to New York. Even then, the song wasn't really finished; there were still a lot of guitar layers that needed to be added. When I finally got back to it and heard the rough mixes, I was like, "Wow, this sounds a lot better than I expected!"

The whacked-out, vocal-like sound of your solo in "The Thing That Should Not Be" is unbelievable. What effect or techniques did you use?

—SAM THIEBAUD

Most of what you hear is created with a standard wah pedal, but after the main guitar solo, you'll hear some super-high-pitched notes. I wanted to do something different in that section of the song. I looked around the room and saw a glass candlestick holder, so I jammed it in between the B and G strings, right over the middle pickup, and started pushing down on the whammy bar. That's how I got those high-pitched wailing sounds. *

ISSUE
N^o.275
JUN. '06

TOO HAVE BEEN ONE of our readers' favorite bands, so when in 2006 they returned after a five-year absence with *10,000 Days*, we were only too happy to talk with guitarist Adam Jones about the album and the band's weird-and-wild composition methods. Speaking with Chris Gill for our June 2006 issue, Jones showed a side that was surprisingly emotional for a guy who named his band after a nice word for "penis."

GUITAR WORLD The songs on *10,000 Days* are structured more like classical music: they start in one place, go somewhere else and end in a completely different place altogether. It's as if the songs are telling a story in a linear fashion.

ADAM JONES Thanks. That's the thinking. This is going to sound really pretentious, but it's more emotional. For us, writing music is very therapeutic. You get to these different states, and it's almost like you're entertaining yourself. You're leading someone by the hand, but the hand you're leading is your own. I don't get choked up when I hear other people's music, except in a few rare instances. But if we write something I really like, I get teary eyed. I'm the kind of guy who can cry really easily.

GW You have an extensive background in the visual arts. Do you tend to visualize things when you're writing songs?

JONES I like soundtracks and I like film. I try to think in those terms, but it's more emotional. How can you describe something without telling the person what it is? If you wanted to explain the yellow color of that Kodak [film] box without showing the person yellow, how would you do that? You might be able to do it by saying, "You know when you feel like this or when this has happened or you're sitting under a tree?..."

GW How did you prepare for this record?

JONES There's always the influence of music, film, art and the other things that drive me. I'm usually inspired by my environment and whatever is making me happy or mad. By the time we decide to get together again and start jamming, Justin and I have



TOOL return after a five-year absence with a transformed sound on their new album, *10,000 Days*. Guitarist ADAM JONES tries to explain the methods and madness behind metal's most mysterious and unpredictable band.

"If we write something I really like, I get teary eyed. I'm the kind of guy who can cry really easily."

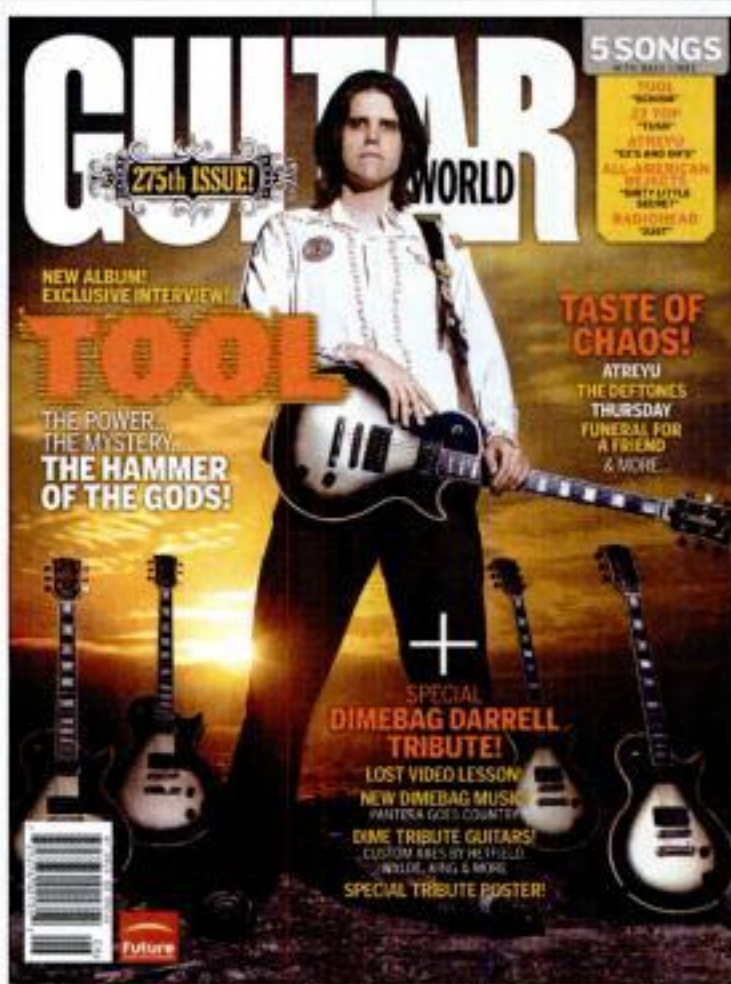
a huge amount of material. We bring it in and everybody rips it apart like wolves. We explore every avenue and path of it and then choose the paths that work best with one another.

GW All four of you seem to be constantly bursting with creativity.

JONES But in our different ways. If you sat each of us down and asked, "What are your views on politics? What kind of music do you like?" you'd find we all have very different answers. What the four of us do is what Tool is, and that's where that magic happens.

GW What do you all share in common?

JONES All of the members of Tool agree on sacred geometry, which is a study of taking everything that's complicated about the world and everything that's concentrative of our world and breaking it down to the simplest things: simple patterns, shapes, colors, vibrations...all that kind of stuff. To me that is what Tool is, because everyone in my band gets that. My band. It's my band. I asked Maynard to play with me, so Tool is my band.



274 MAY '06

ROGER—
OVER & OUT

"Tool" might be a word David Gilmour would use to describe his former Pink Floyd nemesis, Roger Waters. Granting *GW* his first interview in 10 years, big Dave spoke in our May 2006 issue about his recently released album, *On an Island*, and Pink Floyd's one-off reunion with bassist Waters at the Live 8 benefit in 2005. The same issue featured an interview with Waters, who after years of battling with his erstwhile bandmates expressed his eagerness to bury the hatchet and rejoin the Floyd. It was, alas, too late for Gilmour, who told us, "I have moved on."

I hate when art is forced, when you look at something and go, "God, give me a break!" because you can tell that that person was trying to be artistic and show off themselves as being some weird, arty guy. It's not from the heart. Life is short, and it's so rewarding to try to get to a certain point. Is writing songs for Tool fun? No. It sucks. It's hard; it's a long process; it can be grueling; but it's fucking rewarding. When we're doing a video, throughout the whole process I'm going, "I'm never doing this again. This sucks. Everyone is against me. I'm just trying to get something done." But as soon as we're done, I'm like, "Let's make another one!"



WHAT COULD BE more appropriate as we approached our 300th issue than to rediscover some of the great guitarists who helped put us on the map?

Over this past year, we've had the opportunity to take a fresh look at guitarists and performers like Jimmy Page, Eddie Van Halen, Dimebag Darrell, Kirk Hammett and the Beatles. In a few instances, those revisits have been triggered by rather monumental events. That was certainly the case with Jimmy Page and Edward Van Halen, both of whom got together with former bandmates last year and, against all predictions to the contrary, performed live once again.

Ed, who has appeared on our cover more times than even Zakk Wylde, was featured on no fewer than three *GW* issues in just over one year, including in April 2008, where he and his son, Wolfgang, spoke about performing and touring in Van Halen. In his March 2007 interview, Ed spoke about his then-new EVH line of musical instruments and its replica of his famous "Frankenstein" Stratocaster-style guitar. In this excerpt, he looks to his past to reveal the true story behind the original guitar's creation.



"My first real guitar was a 1968 Gibson Les Paul Standard Goldtop that I bought brand new when I was 13," says Van Halen. "I later ruined it by painting it black, but that's what got me started with fucking around with my guitars." Eventually,

he acquired several other guitars, including a 1961 Gibson ES-335 with a Vibrola tailpiece and 1958 and 1961 Fender Stratocaster guitars.

As whammy-bar dives became a greater part of his playing style, Van Halen discovered that the Strat's vibrato system was easier to keep in tune. Unfortunately, his bandmates, always his worst critics, considered the Strat's tone too thin. The always-resourceful Eddie had a solution to that dilemma: he routed out the body of his '61 Strat and installed a Gibson PAF humbucker in the bridge position.

"I slapped a humbucker in there and figured out how to wire up the rest of the shit," he says. "That got me closer to the sound I wanted, but it still wasn't right. The tone was still too thin, probably because of the wood that the body was made of."

All this experimentation inspired Ed to build his own guitar in 1976. At the time, Wayne Charvel and Lynn Ellsworth were making replacement guitar bodies and necks and selling them under the Boogie Bodies brand. Van Halen dropped by the factory and bought an ash Strat body for \$50. For another \$80, he acquired an unfinished, two-piece flame maple neck and maple-cap fretboard with a 25 1/2-inch scale and 21 frets.

Because the body was prerouted for a stock three-single-coil pickup configuration, Van Halen chiseled out a larger cavity to install a standard humbucking pickup in the bridge position. He removed a PAF humbucker from his Gibson ES-335 and mounted it to the new body—a fortuitous decision that greatly enhanced the

pickup's bass response, liveliness and sustain.

Van Halen installed only one pickup and a single volume control because he couldn't remember the wiring circuit for installing additional pickups and tone controls. "I never touched the tone controls anyway," he adds, "and I could never get both the neck and bridge pickups to sound right together through the amp, so I just put in the rear one." Adjusting the trem, he used just three springs in a triangular configuration, coming together like the point of a "v" at the three center claws in the upper retaining block. Floyd Rose had not invented

the double-locking tremolo yet, so Ed developed his own detailed method for keeping the guitar in tune when using the vibrato bar.

The result of these modifications (and others) was a guitar that combined Van Halen's favorite aspects of his Les Paul Standard and Jr., ES-335 and Strat. "I put a Gibson sticker on the headstock of the black and white guitar because, basically, it's a cross between my favorite features of a Gibson and a Fender guitar. I wanted the vibrato bar and the feel of a Strat, but I wanted the Gibson sound. That was a conscious move. It was not an accident."



2004 » Having reissued every product from their histories that are worth a damn, Fender and Gibson begin making reissues of their previous reissues.



2007 » Gibson introduces the Robot guitar, a self-tuning Les Paul. After becoming frustrated with guitarists who refuse to change strings, the Robot guitars rebel and form their own company. Their first product is the Cyberdyne Systems Model 101 Terminator.

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Jimmy Page has been one of *Guitar World*'s most generous featured artists. Over the years, he's talked with us at length about Led Zeppelin, their albums and concert film, and his own projects, as well as sat for dual interviews with Jeff Beck, Joe Perry and Jack White. As Zeppelin prepared for their historic reunion show in London in December 2007, Page sat down with Brad Tolinski to reveal details about the concert and talk about the potential for Led Zeppelin's future.

GUITAR WORLD Why the reunion now?

PAGE I know why I'm keen on doing it. I really enjoy playing with the other musicians, and it's a chance to do it properly. We're taking it very, very seriously, and I know it will be good. It could've happened anytime, anywhere, but we respected Ahmet Ertegun, and paying tribute to him was a good motivation.

GW How long have you been rehearsing?

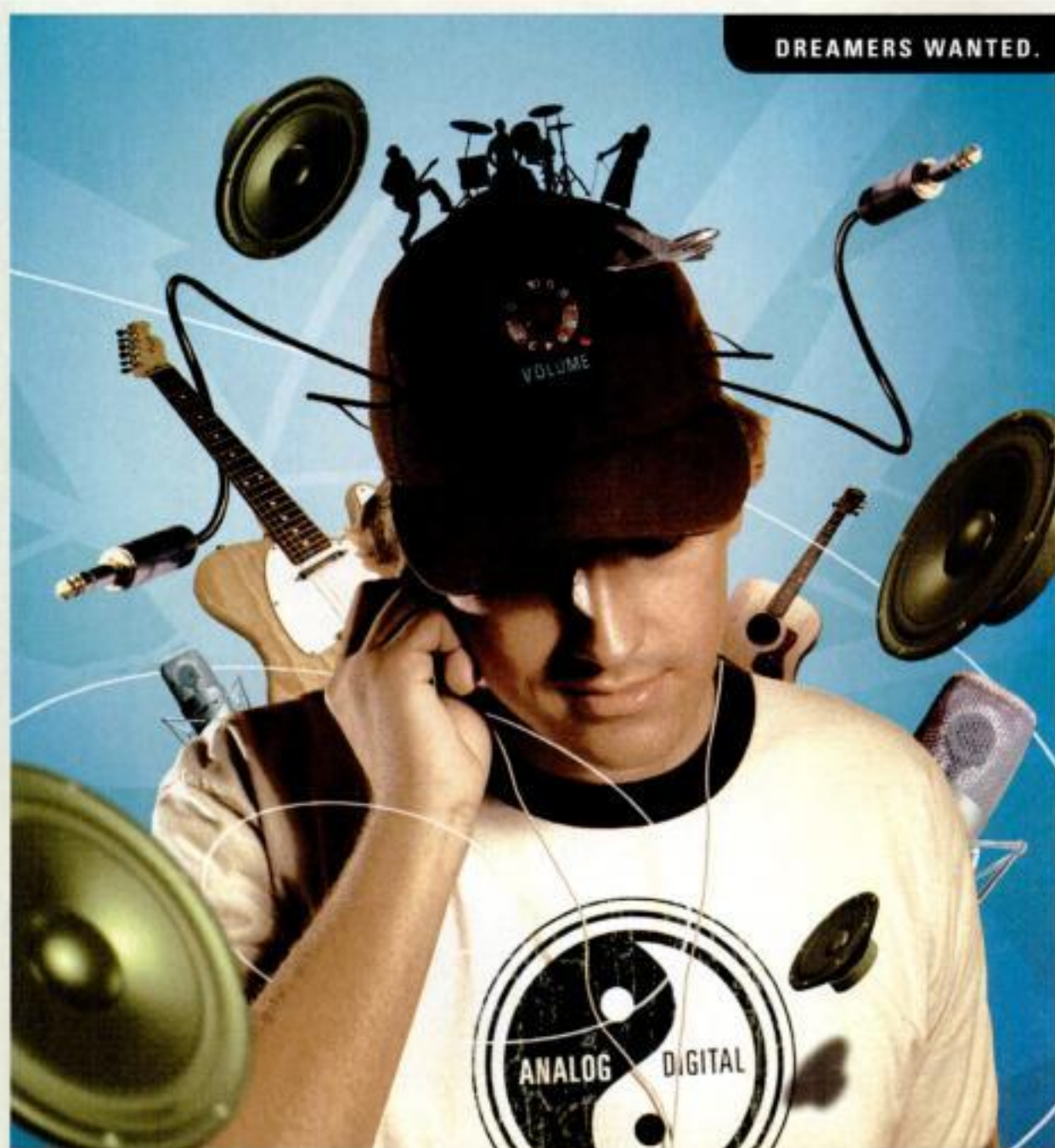
PAGE Actually, the bulk of the rehearsals are going to be in November, but we've gotten together a few times and started working on some things.

GW How is the band different?

PAGE Well, Jason Bonham is not John, but I've played with him quite a bit, so it's going fine. I brought him out with me as my drummer on my solo *Outrider* tour [1988], so he's aware that I might not play the same thing every night. [laughs] So that's good!

GW What was the first song you guys played together at the reunion rehearsals?

PAGE It slips my mind, but I think it was "Houses of the Holy."



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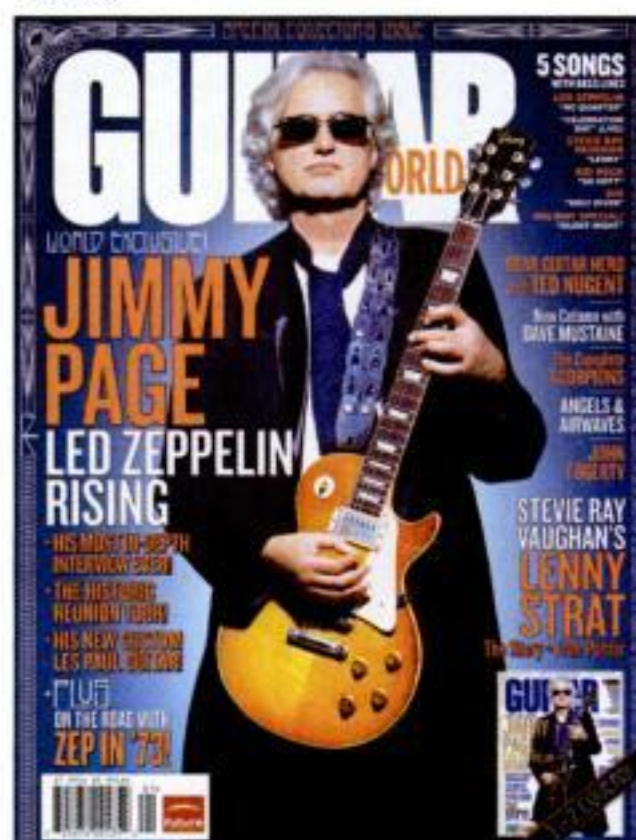
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GW Did the music come back to you easily?

PAGE It's not like I haven't played over the last several years; I just haven't made a profile of it. I played a lot of Zeppelin when I toured with the Black Crowes [in late 1999] and with Robert.

GW Are you using your original gear?

PAGE I'm using some of the original guitars like my number-one Les Paul and the [Gibson EDS-1275] Double-neck. I've got a Les Paul Custom that I'm pleased with. I haven't settled on what amps I'm using yet, but I'll be using the pedal board that I used on all the Plant/Page projects.

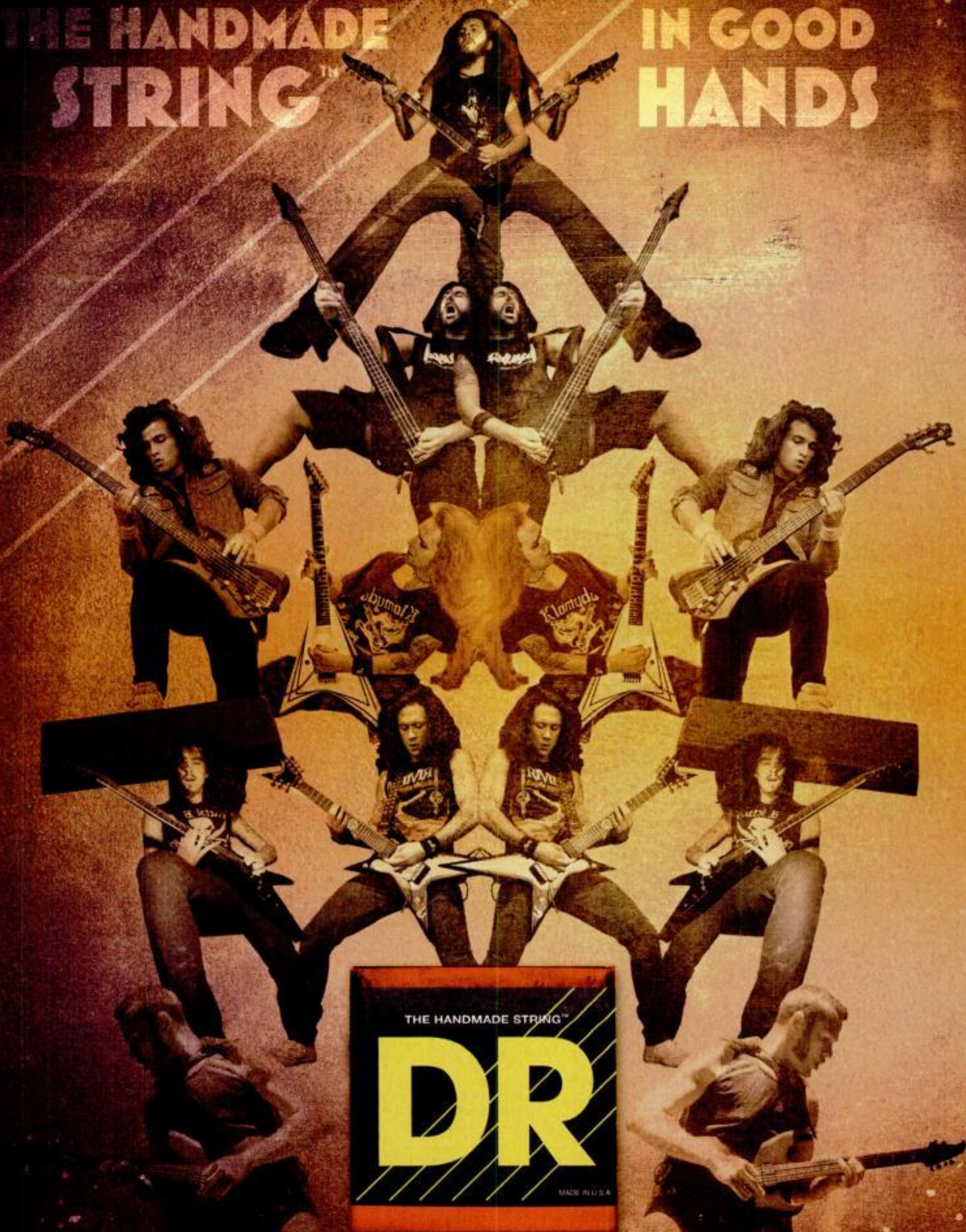
GW What's the prevailing mood? Do you think the reunion will extend to other shows?

PAGE I don't know. I've read that Robert Plant doesn't think it will, but it's a bit silly because there is such a massive demand. It's a bit selfish to do just one show. If that's it, we probably shouldn't have taken the genie out of the bottle. ●

2008 » As *Guitar World* announces its 300th issue, a mockup of the cover, featuring Jimmy Page, Eddie Van Halen, Zakk Wylde and Dimebag Darrell, surfaces on the Internet. Incidents of fatal spontaneous combustion are reported in Detroit, Long Island, Ontario, Colorado and Tecumseh. Brad Tolinski is awarded the Nobel Peace Prize for solving the Internet curmudgeon problem.

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MORE THAN WORDS

FOR 300 ISSUES the readers of *Guitar World* have let us know exactly what is on their minds, and it ain't always pretty. Here are some of our favorite missives from the Sounding Board.



NOVEMBER 1980

It was a pleasant surprise to find the debut issue of *Guitar World* on the newsstands. I have long felt that another guitar magazine would be a valuable addition to the music publishing field.

—DAVID McCARTY
Indianapolis, IN

MARCH 1982

I would like to give you a tip on a very hot guitar player. His name is Steve Vai. He's only 21 and has been in Frank Zappa's band for almost two years. This guy is something on guitar.

—MIKE THOMPSON
Boston, MA

JULY 1982

This afternoon I bought the May issue of *Guitar World*, anxiously awaiting the article on the brilliant Randy Rhoads. I read it, appreciating the fact that your magazine was one of the few that realized what a talent he is. A few short hours

later, I heard the first reports of his death. I was, and still am, devastated.

—MARK YESTER
Pittsburgh, PA

JULY 1983

By my calculations, approximately 3.5 percent of *Guitar World* is devoted to musically worthwhile information. The rest is a mindless hodge-podge of equipment and rehearsed anecdotes.

—BOB CHIEF
Sarasota, FL

NOVEMBER 1987

It is very distressing to see your publication quickly slipping into the cesspool of heavy metal.

—SETH PRINCE
Larchmont, NY

NOVEMBER 1988

Would you consider the possibility of publishing two magazines? One featuring Poison, Metallica, Whitesnake and their ilk called *Fashion World*? And another featuring, say, Scott Henderson, Allan Holdsworth, Eric Johnson, the Edge, et al, called...well, let's see...*Guitar World*!

—MICHAEL R. FULLER
Los Angeles, CA

FEBRUARY 1989

Thanks so much for the insightful cover story on Kirk

Hammett [Nov. 1988]. Hats off to this young musician—he's fresh, creative and, yes, very original!

—TUNNE BURKLAND
Wheaton, IL

NOVEMBER 1981

I just thought I would comment on your rather absurd advertisement in the September 1981 issue. I have nothing against sex. Lewd thoughts cross my mind almost constantly. However, I fail to see the relationship between speaker enclosures and the woman featured in this ad.

—DAVID GOEN
St. Louis, MO

Which of these two ads do you think he means? —GW Ed.



MARCH 1989

I don't know what all this big brou-ha-ha about Keith Richards is all about. Joe Satriani is a way better guitarist than the "Midnight Stumbler," or whatever his old-fart hippie fans call him.

—ERIC KATZ
Vancouver, B.C.

JANUARY 1990

How the hell could you give a front cover to the mean sons of bitches from Guns N' Roses? The guys are just a couple of big heads with no brains. I have no ego, but I blow their fucking asses off with a guitar in my hand. I'm one of the best and fastest and—most important—cleanest guitarists alive.

—JONAS HANSSON
Malmo, Sweden

MAY 1990

Van Halen is unquestionably the Player of the Decade. There is no other choice. Period.

—TOM DENKER
Frostburg, MD

DECEMBER 1990

When I heard of Stevie Ray Vaughan's passing, I reached for my guitar, turned the amp up to 10, and played like I've never played before.

—MARTIN CADIS
St. Petersburg, FL

JUNE 1992

After reading your interview with Spinal Tap and Yngwie Malmsteen, I can't decide who's a better comedian.

—KENNY SEXTON
Porthsmouth, OH

APRIL 1993

Rolling Stone magazine might think that Queen and Brian May are full of shit, but GW knows better. Thanks for acknowledging the god of guitar!

—KIM HERROP
Nacogdoches, TX



JUNE 1993

On my god, I've got to go to the bathroom to clean my trousers. The Dimebag Darrell column just blew me away. Dime, keep shredding out the yuppie-crushing licks!

—JASON FAIRBANKS
Seattle, WA

JULY 1994

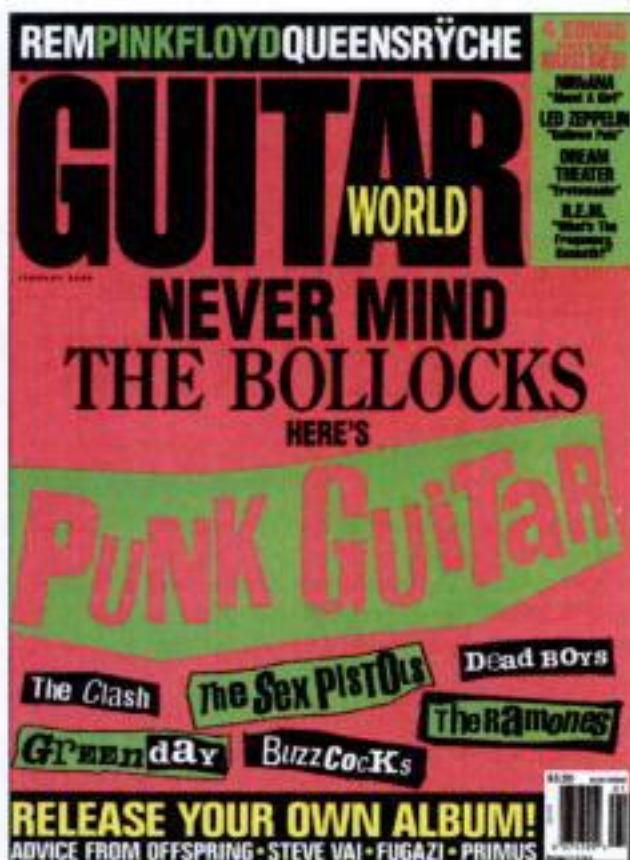
I extend my deepest sympathies to Kurt Cobain's family and friends. I scratched his name into the side of my DOD Grunge distortion pedal this morning, where it will now stay forever.

—MARTIN CHENEY
Beaconsfield, Quebec

MARCH 1995

Your D.I.Y. article [Jan. 1995] was well researched and enlightening, particularly in conjunction with the punk cover story and your recent hardcore article. Reading the opinions of Ian MacKaye of Fugazi and Brett Gurewitz of Bad Religion, two people whom I highly respect, reiterated to me that it's not who you're signed with but your personal and musical integrity that count.

—ANTONIA SIMIGIS
Chicago, IL



AUGUST 1996

You suck. Alternative music sucks. Billy Corgan sucks. Sid Vicious died because he sucked. Metal sucks. Shredders all suck. Everyone who uses *Guitar World* to wipe their ass with sucks for writing in to talk about it. I suck, too. I've covered the content of every letter you will ever receive, so now you can use this page for something that doesn't suck.

—BEN KELLER
Galveston, IN

AUGUST 1999

Thank you for putting out one of the best issues in a while. It had great articles on Korn, Limp Bizkit and an amazing interview with Tom Morello. Although I was a little upset to see yet another one of those old guys like Jimmy Page on your cover.

—INDIGOSTYL
via email

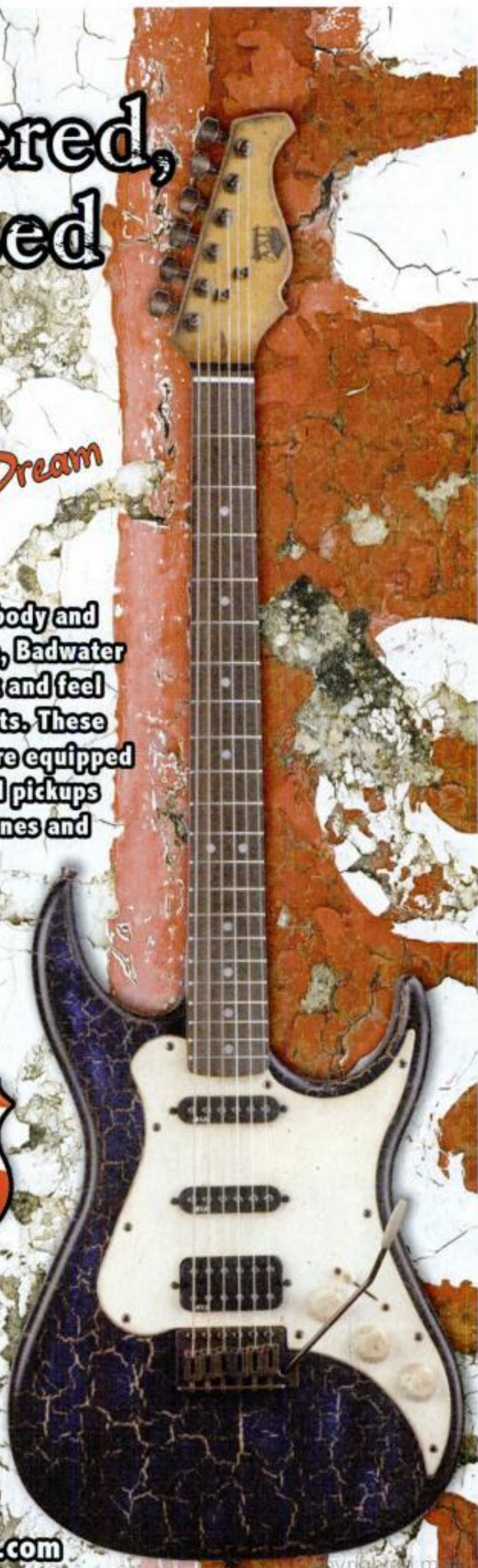
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SEPTEMBER 1999

Your article on the emo-core movement [July 1999] made me wanna cry. It was great to read about bands like Jimmy Eat World, Sunny Day Real Estate and the Get Up Kids. That's the first time I've seen emo coverage in any mainstream publication.

—SCOTT WALDMAN
via email

MARCH 2001

I've really had enough of this Beatles bullshit. They were just a bunch of pretty boys who made bubble-gum pop. I don't know where this "musical genius" is that everybody talks about. I see four sissies who got success and money from 14-year-olds and spent it on drugs and then wrote songs about their hallucinations.

—JBB899
via email

JULY 2002

I'm absolutely disgusted with Weezer front-man Rivers Cuomo's comments about his fans. In your article he says that fans always "want something" and are "all little bitches," and that he avoids them "at all costs." Fans are what make a band popular, dumb-ass!

—HOSTILE1
via email

MAY 2004

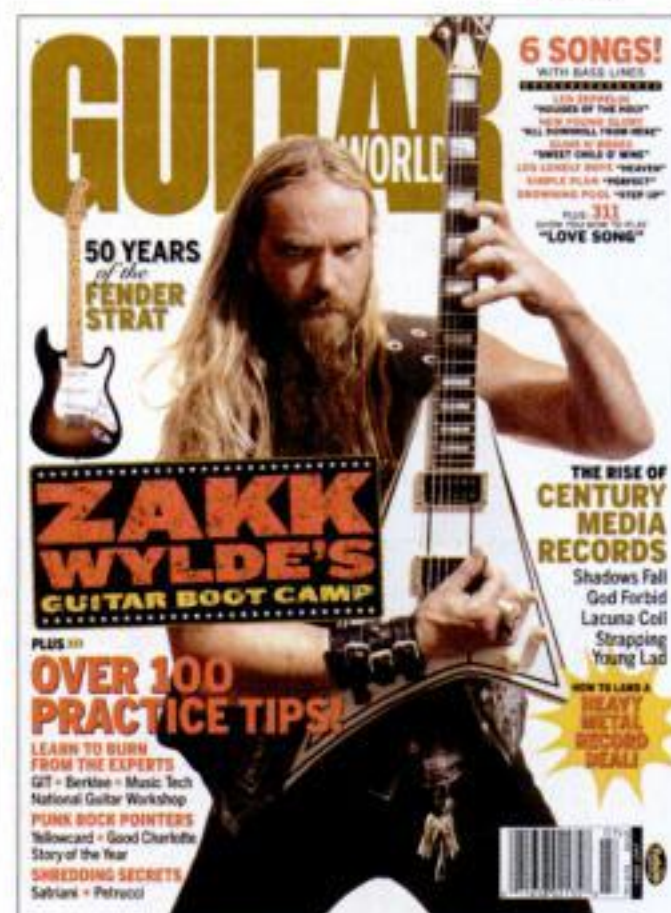
I am a soldier with the U.S. Army, currently in Iraq. Your December 2003 issue was the first I've ever read, and I must say that you all have a new fan. Your magazine motivates me, and I hope to someday have half the skills of the artists in *Guitar World*.

—BRYAN SANSOME
U.S. Army

SEPTEMBER 2004

I just want to say "kudos" to you guys for all the great work you've been doing. I am 33 and feel *Guitar World* has been instrumental in my growth as a musician. I picked up my first issue in 1988 and have never looked back. Recent issues have been particularly good, especially the April 2004 issue with Steve Vai's 30-Hour Workout and the July 2004 issue with Zakk Wylde's Guitar Boot Camp. I can't see how you guys are gonna top yourselves, but I'm sure you'll find a way.

—JON
via email



MAY 2005

I'm sitting in jail, and what's this I see? Dimebag is dead! No, no, this can't be! He was an icon. A legend with skill. A rock-solid heart, with an iron will! Strong was this man. Determined was he. A merciless musician, who will forever be!

—CHAD GOMEZ
Dayton Correctional Institution, OH

SEPTEMBER 2007

I know most girls can't play an instrument—we were only created to be enjoyed by the male form. Then once we get knocked up and used up,



they move on to the next younger girl. Thank you for throwing women back in time with your Girls of *Guitar World* online gallery. I appreciate it. We don't deserve to keep our clothes on.

—JEANIE MOORE
via email

APRIL 2008

Four years ago *Guitar World* had a contest to design your own guitar. I entered and didn't win, but I decided to learn how to build guitars and have built the entry I originally sent in. Thanks for encouraging me to do something with my dreams.

—JOHN DEAR
via email

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LED ZEPPELIN'S JIMMY PAGE

**"WHOLE LOTTA LOVE," "FOUR STICKS"
AND "BLACK DOG"**



“I REALLY DON’T like showing people how I play things; it’s a little embarrassing because it always looks so simple to me,” says Jimmy Page with a laugh. But looks are deceiving, especially when it comes to performing some of Led Zeppelin’s greatest riffs. Some of the licks, as he originally played them, were surprisingly different from the way they’ve been transcribed in the past. What follows are some of the juiciest highlights of this insightful private lesson with the master riffwriter.

Jimmy begins our lesson by demonstrating how he plays the deceptively simple intro riff to "Whole Lotta Love" (*Led Zeppelin II*) (**FIGURE 1**). To give the riff its power and haunting vibe, he doubles the D note at the fifth fret on the A string by sounding it together with the open D string, then bends the fretted D note a quarter step sharp by pushing it with his index finger. This throws the two Ds slightly out of tune with each other, creating a natural chorusing effect. "I used to do that sort of thing all over the place," says Page. "I did it during the main riff to 'Four Sticks' [*Led Zeppelin IV*] too." (**FIGURE 2**). In this case, Page plays the open G string together with the G note at the fifth fret on the D string, which he bends by pushing it with his middle finger. When playing this figure, be sure to damp the open G string with the palm of the picking hand before playing the last two beats of the repeated first bar to stop it from ringing over the notes that follow.

Page then shows us the second chorus riff to "Black Dog" (*Led Zeppelin IV*) (**FIGURE 3a**), plus the harmony guitar part he overdubbed when the riff is reprised for the guitar solo at 3:35 (**FIGURE 3b**). "Most people never catch that part," the guitarist notes. "It's just toward the end, to help build the song. You have to listen closely for the high guitar parts."

Next, we ask Page to divulge the unusual tuning he uses on "The Rain Song," and to explain why the studio version (*Houses of the Holy*) is in the key of G while the live version featured on the *Song Remains the Same* soundtrack is in A. "It surprises me to hear you say that," says Page, "because I thought they were both in A. Okay, the [live] tuning is [low to high] E A D A D E. The only two strings that change are the G, which goes up to A, and the B, which goes up to D."

Page explains how he arrived at this unusual tuning: "I altered the strings around so that I'd have an octave on the A notes and

an octave on the D notes, and still have the two Es. Then I just went to see what finger positions would work."

For the studio version of the song, Page tuned his strings to this same octave-unison scheme, only one whole step lower (low to high, D G C G C D).

While on the subject of altered tunings, we ask Page to disclose the one he uses on "Kashmir" (*Physical Graffiti*). "I play that one in [low to high] DADGAD tuning. Once again,

the chord shapes are really very simple. The descending chord sequence was the first thing I had—I got it from tapes of myself messing around at home."

"After I came up with the 'da-da-da, da-da-da' part," says Page, "I wondered whether the two parts could go on top of each other, and it worked! You do get some dissonance in there, but there's nothing wrong with that. At the time I was very proud of that, I must say." □

FIGURE 1 "Whole Lotta Love" intro (0:00)

Moderately Slow ♩ = 88

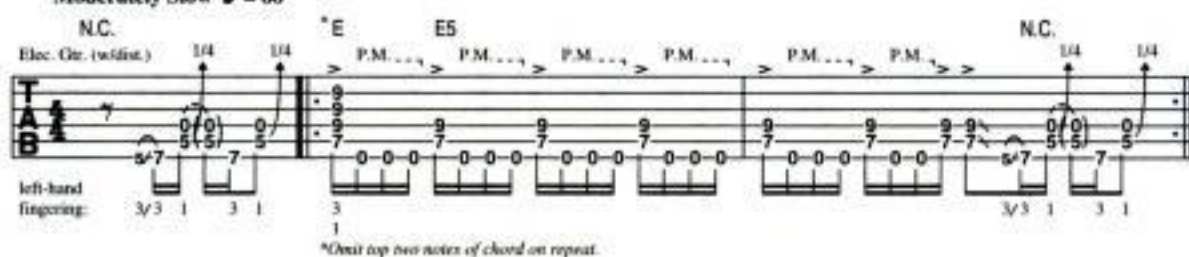


FIGURE 2 “Four Sticks” intro (10:00)

Fast ♫ = 208

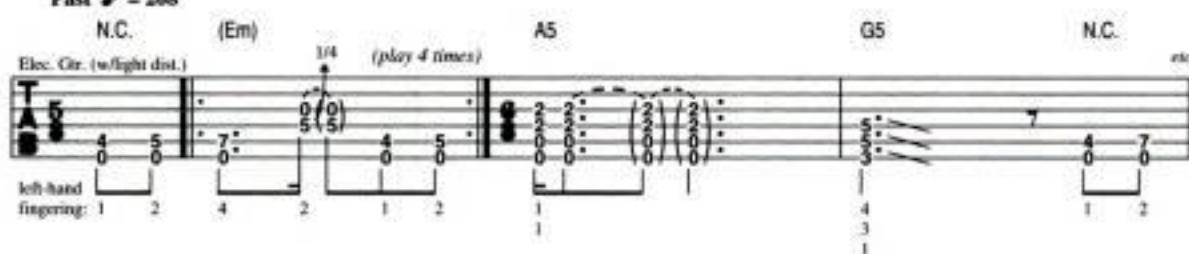


FIGURE 3 “Black Dog” second chorus riff (1:39)

a) main rhythm part (Gtrs. 1 and 2)

A5	A	C	A	*G5/E	D
----	---	---	---	-------	---

Moderately Fast, w/Half-time Feel ♩ = 152



b) harmony guitar part behind solo (3:35)



*Bass plays E note below chord



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METALLICA'S KIRK HAMMETT

"MASTER OF PUPPETS"



GUITAR WORLD What got you started playing the guitar?

KIRK HAMMETT When I was growing up in San Francisco during the Seventies, I used to hang around with my brother and his college friends. When my family moved to a small suburb, he stayed in the city. I missed him a lot, and to fill the void, I listened to a lot of the same music he would listen to: Hendrix, Zeppelin, Cream, Deep Purple and Santana. After that, I learned that a friend of mine was selling an electric guitar, and I got it.

For a couple of months, I just fooled around on the guitar for half an hour or so and then set it back down in my closet. When I visited my brother in the city, he asked me if I was still playing guitar. I didn't want to tell him that I wasn't, so I said yes. He said that was great, and then suggested that we go and get some new strings for my guitar. So we went and got 'em—for five bucks of my hard-earned money—and restrung my guitar, and that's when I really started playing.

GW How did you approach the instrument in your formative years?

HAMMETT When I was younger, I thought that what I was playing was really great, and I went with that gunslinger attitude for a while. But now I realize that, back then, I was very frustrated because I hadn't reached the playing plateau that I wanted to reach. Later on I realized that I'd already been at that plateau for a few years, and that's when I set new goals for myself—mostly in terms of being able to express myself in different ways.

I finally felt comfortable with my improvisation and what I was creating about three or four years into my playing. I realized that musical ideas are like seeds, and that ideas grow from other ideas. I started to see

the guitar as a blank canvas, and myself as a painter. I was on to something that was creatively satisfying to me. Before then, I was always a daydreamer. The guitar was very fulfilling because it enabled me to express my daydreams musically.

GW Let's talk about "Master of Puppets," a definite Metallica fan favorite, from your 1986 album of the same name. What gear did you use on that track?

HAMMETT I used a Mesa/Boogie Mark 2C amp and a black Randy Rhoads custom Jackson guitar. For the four-bar fill at the beginning of the song, the rest of the guys wanted something high and screeching, but I came up with something a bit more percussive and riff-like, a flatted fifth-type figure. I got this real raunchy, over-distorted sound, which clashed well with the tight rhythm sound James [Hetfield] had. James played the first solo in that song, which is a great solo. I worked on the next solo for a couple of days—getting it tight was a real task for me. While recording the track, my hand accidentally pulled a string off the neck, and it grounded on the neck pick-up, giving me something like a high D. It sounded like I slid up to a super high note that isn't even on the neck, so we left it. For the next solo we used backward guitar parts. To get them I played a bunch of guitar parts that were in the same key as the song and laid them down on quarter-inch tape. Then we flipped the tape over and edited it, so we had two or three minutes of backwards guitar. We put it in the last verse of the song.

GW Can you tell us how you and James play the super-fast intro riff? **[FIGURE 1]**

HAMMETT We play the intro—eighth notes at about 220 beats per minute—using all downstrokes. Although that tempo isn't our absolute limit, it's definitely getting there.

FIGURE 1 "Master of Puppets" Intro

Fast ♩ = 220

1 E5 D5 D♭5 C5 N.C.(Em)

Gtrs. 1 and 2 (w/ist.)

TAB

12 11 10 8 0 0 12 0 0 11 0 0

5 D5 D♭5 C5 N.C.(Em) (play 4 times)

P.M. 4 P.M.

12 11 10 8 0 0 7 0 0 6 0 0 5 0 4 0 3 0 2 0

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THE BEST OF GUITAR WORLD LESSONS

AEROSMITH'S JOE PERRY AND BRAD WHITFORD

"DREAM ON"



JOE PERRY Of all of the songs in our catalog, "Dream On" probably has the most storied history. It's one of the first songs Steven [Tyler] brought to the band, pounding it out at the

piano in our communal living space at 1325 Commonwealth Avenue in Boston. The truth is that Steven had already been fooling with the song for a few years at that point.

BRAD WHITFORD The story told in *Walk This Way* [the official Aerosmith autobiography] is that while we were living at 1325, Steven found a suitcase filled with money and used the money to buy an RMI electric keyboard, on which he worked out the arrangement and the different parts to "Dream On." But he had been working on the song for a number of years before Aerosmith even got together. You'll have to read the book if you want to find out more about the suitcase story!

PERRY Many of the guitar parts Brad and I play came from the figures and chord voicings Steven originally wrote on the piano. **FIGURE 1** illustrates the intro to "Dream On." I play the guitar part that's heard on the recording [Gtr. 1 part] and Brad plays a part [Gtr. 2] that emulates Steven's piano part. Steven just sings the song when we perform it live.

The guitar part I play for the intro and much of the song came from trying to recreate

Steven's right-hand piano part. I play chords on the top three strings, and begin by fretting the Fm with the index finger on A \flat [first string, fourth fret], the middle finger on C [third string, fifth fret] and the ring finger on F [second string, sixth fret]. For the next chord shape, Fm9, the index finger moves down to G [first string, third fret], the middle finger frets E \flat [second string, fourth fret], and the ring finger moves to C [third string, fifth fret]. The ring finger then stays on the C note for the next two chords, [Fm6 and Fm9 \flat 5], the latter requiring a little bit of a stretch, but nothing too hairy.

In bar 3, I fret Fm the same way as before and then barre the middle finger across the B and high E strings at the sixth fret for Fsus4; for F5, I shift again, using the index finger for C [third string, fifth fret], the middle finger for F [second string, sixth fret] and the pinkie for the high C [first string, eighth fret].

Brad found a way to complement and fill out this part by playing the same chords but with lower voicings on a different part of the neck. So even though our guitar parts are similar, each has its own distinct sound. This is a technique we use often in arranging our songs.

WHITFORD I play my part [Gtr. 2] higher up the neck than Joe, in the eighth position. For the first two and a half bars, the top two notes I play are the same as Joe's, but I alternate them with a low F on the bottom instead of

FIGURE 1 "Dream On" Intro

Slowly $\text{♩} = 80$

Gtr. 1 (Perry) Fm Fm9 Fm6 Fm9 \flat 5 Fm Fsus4 F5
(clean elec.) let ring throughout

Gtr. 2 (Whitford)
(clean elec.) let ring throughout

1. mf

2. F5 Fsus4 Fm Fsus4 B \flat 9 B \flat 6/9 B \flat 5 D \flat (b5) C5 D \flat (b5) C5 D \flat (b5) C5 D \flat (b5) C5
bass: E \flat E

3. F5

4. (13)



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"DREAM ON" CONTINUED FROM PAGE 100

a C. Beginning in the second half of bar 3 and into bar 4 and the first bar of the second ending, I harmonize Joe's part by playing a different pair of notes on the top of the chord, while still playing an F on the bottom. This creates a very wide stretch in bar 4, as the index finger is used to fret the F [fifth string, eighth fret] while the pinkie barres across the G and B strings at the 13th fret.

In bar 6, I switch to a different root note, B \flat (fourth string, eighth fret) while still barring the pinkie across the G and B strings at the 13th fret. The chord sequence in the next bar is D \flat (b5)-C5, but I think of this part as being

C5 with a b9 [flat nine, which is D \flat in the key of C] in the bass alternating with a straight C5.

PERRY At the end of this section [bars 8 and 9], I play a Spanish-style single-note run in F minor on the G and B strings with lots of hammer-ons, pull-offs and slides. You have no idea how many times I've forgotten how to play this lick; I used to have nightmares about screwing it up!

WHITFORD When we play the song live, I hit a big F power chord on the bottom three strings and hold it for two bars while Joe plays that run. On the original recording, the keyboard repeats the same Fm chord figure that Joe plays in the beginning of bar 1. □

THE BEST OF GUITAR WORLD LESSONS

BLACK SABBATH'S TONY IOMMI "PARANOID"



GUITAR WORLD *Paranoid*, Black Sabbath's 1970 breakthrough second album, is considered by many to be the band's finest hour.

TONY IOMMI I think the reason that record turned out so well was that we had a long time to work out all the material. We were playing seven 45-minute sets each day in a dusty old club in Switzerland, in front of anywhere from three to two dozen people. Rehearsing like that for six weeks really tightened us up. It also enabled us to experiment more because we really only had enough songs for one set each day—certainly not seven. It gave us a chance to make stuff up and rearrange existing songs.

GW What was the recording process like for that album?

IOMMI We recorded it over the course of a few days in a tiny eight-track studio at Regent Sound in England. It was like recording in a garage. We stuck a mic in front of my cabinet, and I played the original track with the band, did an overdub and that was it. To us it was like going to a gig. We thought that a couple of days was plenty of time to record and mix an album.

GW What prompted you to use Laney amplification on that album?

IOMMI The reason was quite simple. Laney was from Birmingham, and so were we. They were a new company that started out at about the same time that we did, in 1968. They were very helpful to us, and we worked together. They gave us all the amplification we needed. **GW** You played a Fender Stratocaster on the first Sabbath album, but switched to a Gibson SG on *Paranoid*.

IOMMI That was because my Strat broke while we were still recording the first album. The pickup broke, and in those days you couldn't get any replacement pickups. My SG was my second guitar. It was always sitting around, and I never really played it. All of a sudden I had to get used to it. I used it ever since and have never looked back.

GW Can you show us how you play the opening riff to "Paranoid"?

IOMMI Sure. I've seen many guitarists play this riff in the seventh position, but that's not where I do it. I play it in the 12th position—like this. [FIGURE 1] I play the riff here because this E5 chord voicing sounds distinctly darker than the same two notes played in the seventh position. □

FIGURE 1 "Paranoid" intro

Moderately Fast ♩=164

Elec. Gtr. (w/dist.) E5 N.C. (play 4 times)



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LYNYRD SKYNYRD'S GARY ROSSINGTON

"FREE BIRD"



GUITAR WORLD How did "Free Bird" come about?

GARY ROSSINGTON In the band's early years, Allen Collins or I would come up with a riff or a lick and take it to [singer] Ronnie Van Zant, and he'd write lyrics around it. Ronnie wrote most of his lyrics either driving around Jacksonville or in the shower. For "Free Bird," Allen had the verse chords for about six months, and Ronnie kept saying, "That's too many chords to sing to." But one day we were sitting around the house and Allen and I started playing the "Free Bird" progression again. All of a sudden, Ronnie goes, "Hey, that's great!" And about 20 minutes later, we had the whole song, except for the ending jam. That part didn't come about until we started playing the song every night in clubs.

Initially, the song was just a slow ballad. Then Ronnie said, "Why don't you do something at the end of that so I can take a break for a few minutes?" So I came up with the ending chord progression, and Allen played over it. Then I soloed and then he soloed. It all evolved out of a jam one night. We started playing it that way, but Ronnie kept saying, "It's not long enough. Make it longer."

GW Did you play the slide guitar on "Free Bird"?

ROSSINGTON Yes. I played it on an old '68 Gibson SG Les Paul. I'm basically using standard tuning but with the B string down to G. I played the main melody on the G and B strings together. It just happens that the main part—the melody part—falls on those two strings, except for the low G note, which falls on the D string at the 5th fret. Allen played the arpeggiated part in the intro, and I strummed the acoustic guitar under that. [FIGURE 1]

We couldn't play slide without the slide clinkin' against the frets, so I took a screwdriver and stuck it between the strings and the fretboard, by the nut, to raise the action.

GW Was the long jam solo played by one person, or did everyone take turns?

ROSSINGTON That was Allen Collins *all alone*! He was bad, he was super bad, he was bad to the bone! He just did it once and did it again, and it was done. You can tell it was two guitars, but just in some spots. When we mixed the solo, we liked the sound of the two guitars. I could've gone out and played it with him, but the way he was doing it, he was just so hot! There are some great licks in that solo. [FIGURES 2 a-d]

GW It must please you that "Free Bird" has become such an anthem.

ROSSINGTON It's just a love song. I thank God that people dig it and that it got so big, but it just took a minute to write. I guess it had some kind of magic about it. □

FIGURE 1 intro

Qtr. 1 (Collins)
(slightly dirty elec.
w/slow phaser)

G D/F# Em

let ring throughout

Qtr. 2 (Rossington)
(acous.)

FIGURE 2 solo licks

a) at 5:23 *Sva*

Elec. Gtr. (Collins)
(w/dist.)

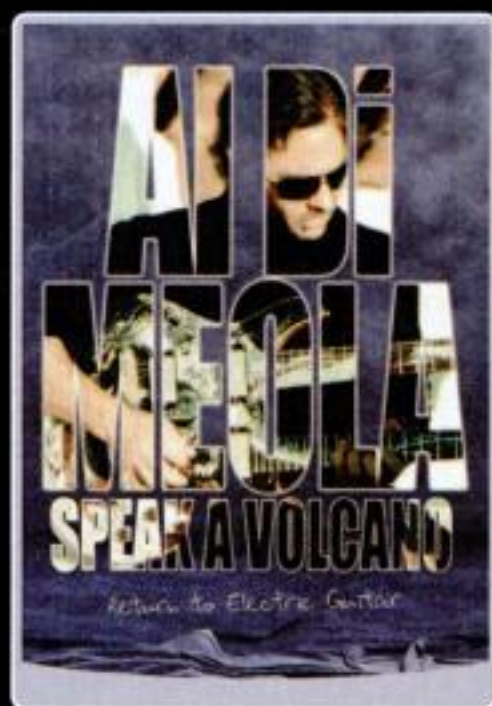
b) at 6:31

c) at 6:37 *Sva* (play 4 times)

d) at 7:09

Al DiMeola

THE GUITAR LEGEND

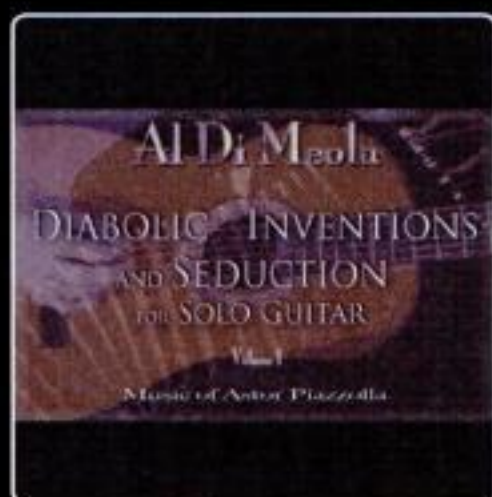


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Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Ace of Spades" - Motörhead



BF-3



DS-2



FS-5L

"The Call Of Ktulu" - Metallica



MT-2



LS-2



CH-1



AC-3

"Texas Flood" - Stevie Ray Vaughan



FDR-1



GE-7

"Through The Fire & Flames" - Dragon Force



DD-3



ML-2



AW-3



EV-5

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"ACE OF SPADES" MOTÖRHEAD

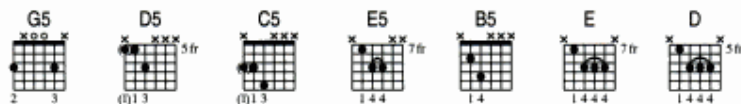
As heard on **ACE OF SPADES** (CASTLE MUSIC AMERICA)

Words and Music by **Ian Kilmister, Edward Clarke and Philip Taylor** * Transcribed by **Dave Whitehill** * Bass transcription by **Matt Scharfglass**

Guitars are tuned down one half step (low to high, E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): E \flat A \flat D \flat G \flat .

All notes and chords sound in the key of E \flat minor, one half step lower than written.



A Intro (0:01)

Fast w/Double-time Feel ♩ = 141

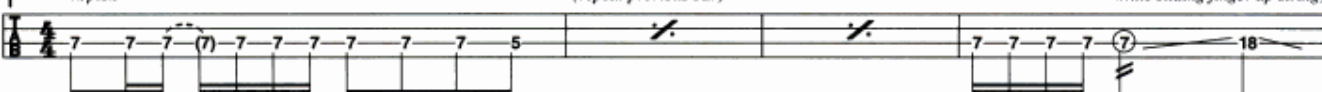
N.C.(E5)

Bass (w/dist.)

1 w/pick

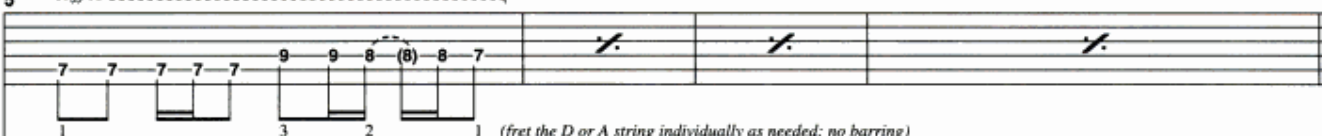
(repeat previous bar)

(continue picking 16th notes while sliding finger up string)



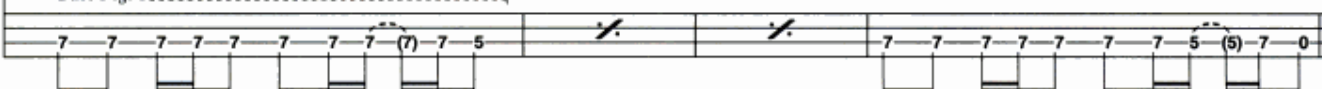
Gtr. 1 (elec. w/dist.)

5 Riff A



Bass

Bass Fig. 1



B Verses (0:14, 0:45, 2:00)

1. If you like to gamble I tell you I'm your man You win some lose some it's all the same to me
2. Playing for the high one dancing with the devil Going with the flow it's all a game to me
3. Pushing up the ante I know you got to see me Read'em and weep the dead man's hand again

9 G5



*repeat previous chord

N.C.(E5)

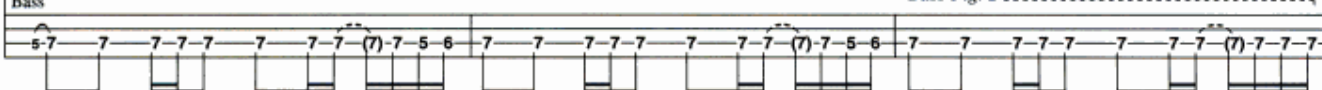
Gtr. 1 plays Riff A four times (see bar 1)

Gtr. 2 (elec. w/dist.)



Bass

Bass Fig. 2



Gtr. 1

I	don't share your greed	the	only	card I need is	the
Double-up	or quit	you	double	stake or split	The
The	only thing you see	you	know it's going to	be	the
D5			C5		

C Chorus (0:38, 1:09, 2:24) *3rd time, skip ahead to [F] Outro* ^{1.} *go back to [B] 2nd Verse*
ace of spades the ace of spades * (nuh)

[2.

27 P.M. P.M. > P.M. > P.M. P.M. P.M. > P.M. > P.M. > P.M. P.M. > P.M. > P.M. P.M.

Bass plays Bass Fig. 1 four times simile (see bar 5)

[illegible]

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E Guitar Solo (1:33)

39 A5

Bass Fig. 3

42 B5

end Bass Fig. 3

45 A5 (w/flanger)

Play Bass Fig. 3 (see bar 39)

48 Gtr. 1

Bass plays Bass Fig. 1 twice (see bar 5)

51 N.C.(E5)

Bass plays Bass Fig. 2 twice simile (see bar 15)

F Outro (2:27)

N.C.(E5)

55 Gtr. 1 P.M.

Bass plays Bass Fig. 2 four times simile (see bar 15)

(2:34)

D5

C5

E

D

E

D

E

59 Gtr. 2 w/delay

Bass plays Bass Fig. 1 twice (see bar 5)

Gtr. 1

Bass plays Bass Fig. 2 four times simile (see bar 15)

*Slide fingers down the strings, then up.

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by **David-Lucas Burge**

It all started in ninth grade as a sort of teenage rivalry...

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact notes and chords*—all BY EAR; how she could sing any tone—from *memory alone*; how she could play songs—after just *hearing* them; the list went on and on...

My heart sank. *Her EAR is the secret to her success* I thought. How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know notes and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she would eat her words...

My plot was ingeniously simple...

When Linda least suspected, I walked right up and

challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F#, I thought.)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. But each note she sang perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. I was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians*, yet they can't tell a C from a C#? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette. It all seemed so odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I got my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over and over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all sounded the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened...

It was like a miracle... a twist of fate... like finding the lost Holy Grail...

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could name the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart

could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that anyone could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She laughed at me. "You have to be born with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand how Perfect Pitch works," I countered. I sat her down and showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she also had gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in.

Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamed I would later cause such a stir in the academic world. But when I entered college and started to explain my discoveries, professors laughed at me.

"You must be born with Perfect Pitch," they'd say. "You can't develop it!"

I would listen politely. Then I'd reveal the simple secret—so they could hear it for themselves.

You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music theory courses. Perfect Pitch made everything easier—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because—without looking at the keyboard—you know you're playing the correct tones).

And because my ears were open, music sounded richer. I learned that music is truly a HEARING art.

Oh, you must be wondering: whatever happened with Linda? Excuse me, I'll have to backtrack...

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: to beat Linda. Now was my final chance.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the grand finale.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Afterwards, I scoured the bulletin board for our grades. Linda received an A. This was no surprise.

Then I saw that I had scored an A+.

Sweet victory was music to my ears, mine at last! —D.L.B.



Join musicians around the world who have already discovered the secrets to Perfect Pitch.

For 27 years, we've received letters from musicians in 120 countries:

- "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." J.M., percussion
- "Someone played a D major chord and I recognized it straight away. S.C., bass
- "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle." B.B., guitar/piano
- "It is wonderful. I can truly hear the differences in the color of the tones." D.P., student
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." J.H., student
- "It's so simple it's ridiculous. M.P., guitar
- "I'm able to play things I hear in my head. Before, I could barely do it." J.W., keyboards
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." L.B., bass guitar
- "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own.' L.H., voice/guitar
- "What a boost for children's musical education! R.P., music teacher
- "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." M.U., bass
- "Although I was skeptical at first, I am now awed." R.H., sax
- "It's like hearing in a whole new dimension." L.S., guitar
- "I started crying and laughing all at the same time. J.S., music educator
- "I wish I could have had this 30 years ago!" R.B., voice
- "This is absolutely what I had been searching for." D.E., piano
- "Mr. Burge—you've changed my life!" T.B., student
- "Learn it or be left behind." P.S., student...

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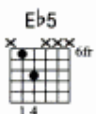
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"THROUGH THE FIRE AND FLAMES"

B (0:09)

C5

Gtr. 5 (elec. w/dist.)

P.M.

7 (repeat previous bar)

Gtr. 6 (elec. w/dist.)

Riff B

Gtrs. 3 and 4

Rhy. Fill 1

P.M.

end Rhy. Fill 1

A \flat 5

F5^{VIII}

9

P.M.

P.M.

P.M.

*repeat previous beat

12

G5

*w/bar
N.H.

pitch: A

*Depress bar prior to picking harmonic.

P.M.

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C 1st Verse (0:19)

On a cold winter morning in the time before the light In flames of death's eternal reign we ride towards the fight

C5 Ab5 Bb5 C5

15 Gtrs. 3 and 4

Bass

P.M.

And the darkness is falling down and the times are tough all right The

N.C.(C5) C5 Bb5 Ab5

23 P.M.

Bass Fig. 1

sound of evil laughter falls around the world tonight

Bb5 VI C5 N.C.(Bb5) (C5) (Eb5)C5 Bb5

27 P.M.

end Rhy. Fig. 1

end Bass Fig. 1

Fighting high fighting on for the steel through the

N.C.(C5)

31 P.M.

pitch: G P.H.

pitch: G

Bass repeats first five bars of Bass Fig. 1 (see bar 23)

wastelands evermore The scattered souls will

(Ab5) (Bb5)

33 P.M.

pitch: F P.H.

pitch: Ab

"THROUGH THE FIRE AND FLAMES"

feel the hell that is wasted on the shores On the

C5^{VIII} Bb5^{VI} Ab5

Gtr. 4
36 P.M. P.H. P.M. P.M.

Gtr. 3
P.M. P.H. F P.M. P.M.

Bass
Ab

D Pre-chorus (0:48, 2:14)

blackest planes in Hell's domain we watch them as they go Through
blackest dreams in we do believe our destiny this time And

F5 C5

Gtr. 6
Riff C1 Gtrs. 3-6 substitute Rhy. Fill 2 second time (see below)

39 P.M. P.M. tr

Gtr. 5
Riff C P.M. P.M. tr tr

Gtrs. 3 and 4 P.M. P.M. P.M. P.M. P.M.

Bass > > > Bass substitutes Bass Fill 1 second time (see below)

Rhy. Fill 2 (2:17) C5^{VIII} B5 Bb5^{VI} A5 Ab5

Gtr. 6 + + + +

Gtr. 5 + + + +

Gtrs. 3 and 4

Bass Fill 1 (2:17) Bass

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fire and pain and once again we know
endlessly and we'll all be free tonight

So now we
And on the

Ab5
Gtr. 5 plays Riff C twice (see bar 39)
Gtr. 6 plays Riff C1 twice (see bar 39)

Bb5^{VI}

Gtr. 7 (elec. w/dist.)
(trem. pick)

43

* (pick scrape)
* pick scrape down neck, second time

E (0:57, 2:24)

fly ever a free We're free before the thunderstorm
wings of a dream so far beyond reality

Eb5 Bb5^{VI}

C5^{VIII} Bb5^{VI}

Ab5

47

pitch: G

On towards the wilderness our guest the carries time is on
All alone in desperation gone

N.C.(E5)

Ab5

51

pitch: Eb

"THROUGH THE FIRE AND FLAMES"

Far Lost C5 beyond inside Bb5 the you'll find A♭5 sundown never find C5 Far Lost C5 beyond within Bb5 C5 the my Bb5 C5 moonlight own mind Eb5

55 Gtrs. 3 and 4 P.M. P.M. P.M.

Bass

Deep Day after F5^{VIII} inside day Bb5^{VI} our hearts and all our souls } So far away

59 P.M. (pick scrape)

F Chorus (1:17, 2:43, 4:28)

We wait for the day Ab5 C5 for the lights Bb5 are so

63 P.M.

Bass Fig. 2 end Bass Fig. 2

wasted and gone G5 We feel the

68 Gtr. 3 substitutes Fill 1 second time (see below)

Gtr. 3 Gtr. 4

Fill 1 (2:51)

Gtr. 3

TAB 4/4

8 3 0 3 5 3 5 3 0 3 7 3 8 3 7 3

"THROUGH THE FIRE AND FLAMES"

pain of a lifetime lost in a thousand days Through the
Ab5 C5
Gtr. 5 plays Fill 2 third time (see below)
Gtrs. 3 and 4 substitute Rhy. Fill 1 third time (see bar 7)

71

Bass plays Bass Fig. 2 (see bar 63)

fire and the flames we carry

Bb5
Gtrs. 3 and 4
P.M.

75

(2nd time) skip ahead to [1] 2nd "After-chorus"
(3rd time) skip ahead to [2] Outro

[G] 1st "After-chorus" (1:33)

on
C5

Ab5

77

Gtr. 6

Gtr. 5

Gtrs. 3 and 4
Rhy. Fig. 2

Bass
Bass Fig. 3

Fill 2 (4:37)

(Ab5)

(C5)

(Bb5)

Gtr. 5

Gtr. 5 (w/wah)

Gtr. 6 (w/wah)

*slide notes down neck w/bar is depressed (see video lesson)



“THROUGH THE FIRE AND FLAMES”

[illegible][illegible][illegible]

The Pedals That Make The Tone



end Bass Fig. 3

"THROUGH THE FIRE AND FLAMES"

H 2nd Verse (1:55)


As the red day is dawning And the lightning cracks the sky they

C5 Ab5

95 Gtr. 4 P.M. P.M.

Gtr. 3 P.M.

Bass



raise their hands to the heavens above as we send them to their lies

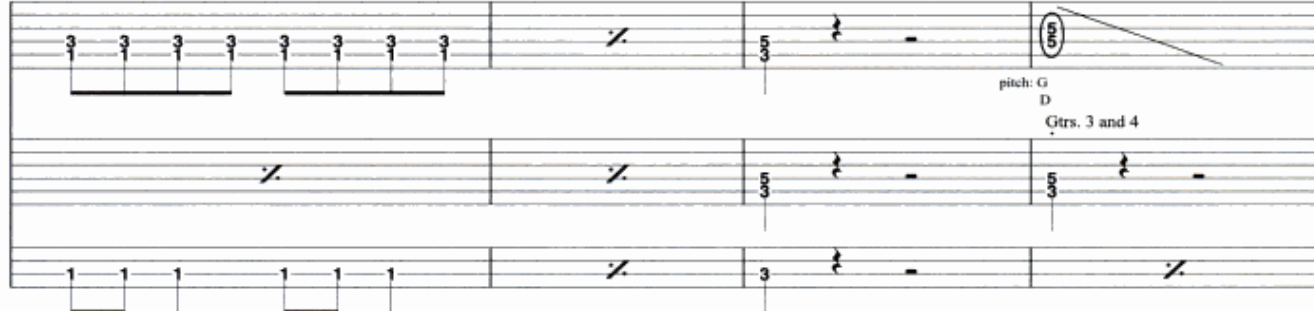
Bb5 C5

99

w/bar N.H.

pitch: G D

Gtrs. 3 and 4

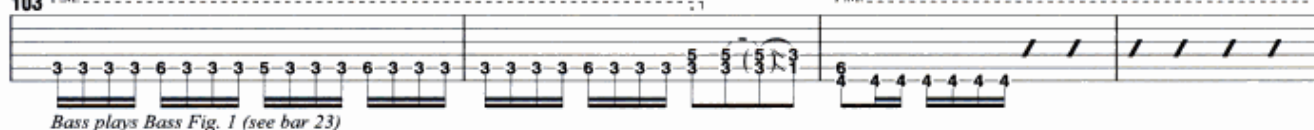


Running back through the mid-morning light there's a burning in my heart We're

N.C. (C5) C5 Bb5 Ab5

103 Gtrs. 3 and 4 P.M. P.M.

Bass plays Bass Fig. 1 (see bar 23)




banished from a time in the fallen land to a light beyond the stars In the

Bb5 C5 Bb

107 P.M. P.M. P.M. N.H.

pitch: G



I 2nd "After-chorus" (3:00)

on C5

Gtrs. 3 and 4 play Rhy. Fig. 2 (see bar 77)


Gtr. 6 (w/wah)

Ab5 Bb5 Ab5 Bb5

111

Gtr. 5 (w/wah)

Bass plays Bass Fig. 3 (see bar 77)



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115 C5 Ab5 Bb5

119 C5 Ab5

122 Bb5 C5

pitch: Bb
pitch: F

125 Ab5 Bb5 Ab5 G5 F5 C5

trem. pick
P.H.
* "Pac Man" noise
* Rake strings w/detached vibrato bar.

J Guitar Solo (3:20)

N.C. (C5)

Gtrs. 3 and 4 play Rhy. Fig. 1 (see bar 23)

Gtr. 6 (Herman)

128 C5 Bb5 Ab5

3

Bass plays Bass Fig. 1 (see bar 23)

131 Bb5

3
w/bar "flutter"

134 C5

13 15 16 13 16 13 15 13 16 13 16 15 13 15 13 15

K (3:30)

N.C. (C5)

C5 Bb5

Gtr. 7 (elec. w/dist. and Digitech Whammy Pedal, set one octave up)

136

4 3 3 (3) 6 4 3 4 3 5 3 5 3 4

Gtr. 6 (w/Digitech Whammy Pedal, set one octave up)

The second system of the musical score for 'The Rose Tree' is shown. It consists of two staves. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next two notes, A4 and G4, which are quarter notes. This is followed by a quarter note F#4, a quarter note E4, and a quarter note D4. The melody then moves to the next staff, starting with a quarter note C4, followed by a quarter note B3, a quarter note A3, and a quarter note G3. The accompaniment on the lower staff consists of a series of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The system ends with a double bar line.

Gtr. 4
p

3 3 3 3 6 3 3 3 5 3 3 3 6 3 3 3 3 3 3 3 3 6 3 3 3 3 3 5 3

Gtr. 3
p

[illegible]

Bass plays first six bars of Bass Fig. 1 (see bar 23)

N.C. (Ab)

138

6 6 6 8 6 9 8 10 10 10 11 10 8 11

P.M

The first system of the musical score for 'The Rose Tree' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The system ends with a double bar line.

P.M.

3 3 3 5 3 3 3 6 3 3 3 5 3 3 3

Bb5

Gtr. 6

140

15 13 12 13 11 15 16 15 11 13 16 13 12 17 12 13 17 13 15 13 12 13 11 13 15 11 x 12 13 13 11 15 20

Citrs. 3 and 4

P

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts on a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The lower staff is a bass clef, also with a key signature of one flat. It begins with a bass clef, a key signature of one flat, and a 3/4 time signature. The bass line starts on a quarter note G3, followed by a quarter note A3, and then a quarter note B-flat3. The system ends with a double bar line and a repeat sign.

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"THROUGH THE FIRE AND FLAMES"

149

Bb5^{VI} dive w/bar N.H. pitch: F

Ab5 Bb5^{VI} w/bar P.H. pitch: C

20-16 16 17 18 17 16 18 16 18 20 16 15 18 13-15-16 13-15-17 13-15 17

23-20 21 20 22 20 21 20 21 23-20 21 13 18 12-13-15 12-13-15 13-15 15

4 4 4 6 6 4 6

M (3:49)
Eb5 Bb5 C5 Bb5 Ab5
Gtr. 6 (Herman)

152

full full P.H. pitch: Eb

Gtr. 4 P.M. P.M. P.M. P.M.

Gtr. 3 P.M. P.M. P.M.

Bass

18 18 (18) 16 18 16 17 15 (15) 17 15 17 16 15 13 15 17 15 16 17 16 15 16

8 8 3 5 3 6 3 3 3 6 3 3 3 5

8 8 3 5 3 6 4 4 4 3 4 5 4 6

6 1 3 1 4 4

156

C5 Bb5 full Ab5

Gtr. 6 15 16 18 18 (18) 18 (18) 16 15 16 15 16 15 17 15 18 16 (16) 18 16 18 15

Gtr. 5 11 13 15 15 (15) 15 (15) 13 11 13 11 13 12 13 12 15 13 (13) 15 13 15 12

Gtrs. 3 and 4 P.M. P.M.

Bass

5 3 3 3 3 3 3 3 3 1 1 1 1 1 1 6 4 6 4

3 3 3 3 1 1 1 1 4 4

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166

C5

Bb5

18 17 15 16 15 18 16 15 18 16 15 17 15 18 17 12 13 15 12 13 15 13 15 16 15 13 15 13 12 15 13 15

P.M. P.M. P.M. P.M.

5 3 3 3 3 5 3 3 3 3 3 3 3 3 3 1 1 1 1 3 1 1 1 1 1 1 1 1 1

3 3 3 / / / 1 1 1 1 1 1 1 1

A full-page photograph of Chad Kroeger of Nickelback performing on stage. He is wearing a dark t-shirt and jeans, playing a black PRS Singlecut electric guitar. He has long blonde hair and is looking upwards with his mouth open as if singing. The stage is lit with warm, orange-toned spotlights, creating a dramatic atmosphere. In the background, a large screen displays a close-up of the guitar. The overall image has a high-contrast, slightly grainy texture typical of concert photography.

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N (4:08)

Ab5

Gtr. 6 (Herman)

C5

168

Bass plays Bass Fig. 2, 1st 3 bars (see bar 63)

171

174

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"THROUGH THE FIRE AND FLAMES"

The Pedals That Make The Tone

www.BossUS.com tone

176 $A\flat 5$ P.M. $\frac{6}{4}$

178 $C5$ $B\flat 5$ $C5$ $B\flat 5$ $C5$ $B\flat 5$ $C5$ P.M. $\frac{6}{4}$

180 $B\flat 5$ N.C.($C5$) $C5$ $\frac{6}{4}$

Go back to **F** Chorus
So far away

O Outro (4:44)

on
C5
Gtr. 7
P.M.

Bb5 Eb5

184

Gtr. 6
Gtr. 5
P.M.

Gtrs. 3 and 4

Bass

F5 VIII

Eb5

F5 VIII

G5

(w/panning effect)

188 (pick scrapes)

Gtr. 6

Gtr. 5

(pick scrapes)

Gtrs. 3 and 4

Bass

Ab/Eb G/D F/C Eb/Bb G/D F/C Eb/Bb D/A

C5

Bb5

C5

192

P.M.

raise bar
N.H.

pitch: F

*string breaks

Gtr. 5

Gtr. 7 3

pitch: C

pitch: G

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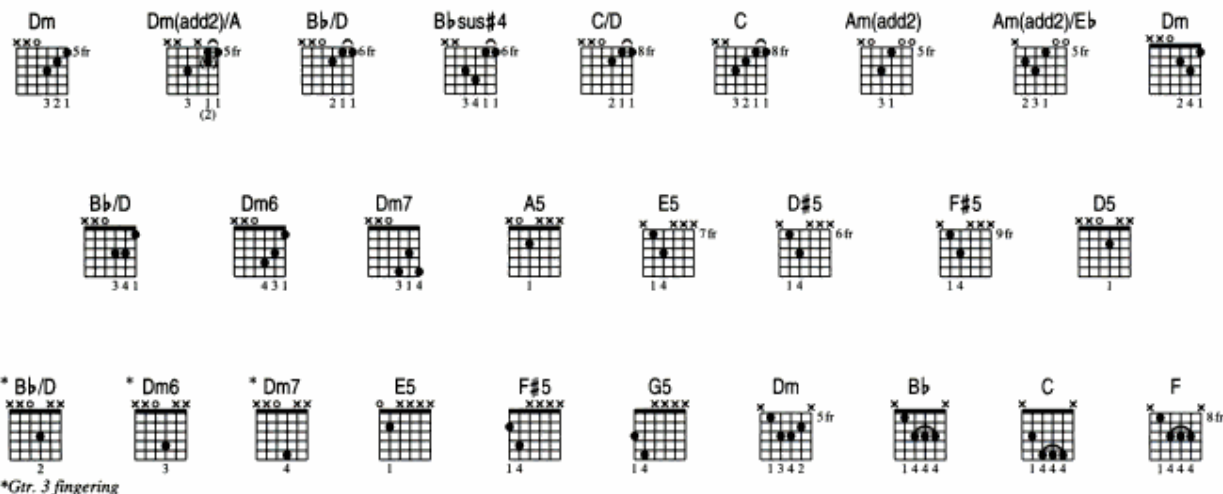


"THE CALL OF KTULU" METALLICA

As heard on **RIDE THE LIGHTNING** (ELEKTRA)

Words and Music by **James Hetfield, Lars Ulrich, Cliff Burton and Dave Mustaine** * Transcribed by **Chris Amelar and Matt Scharfglass**

For a video lesson on how to play this song, go to guitarworld.com/ktulu.



A (0:05, 7:55)

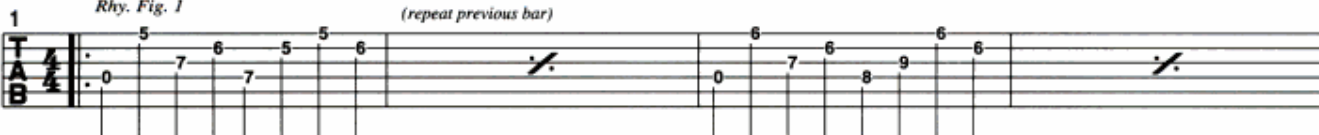
Moderately ♩ = 140

Dm Dm(add2)/A

let ring throughout

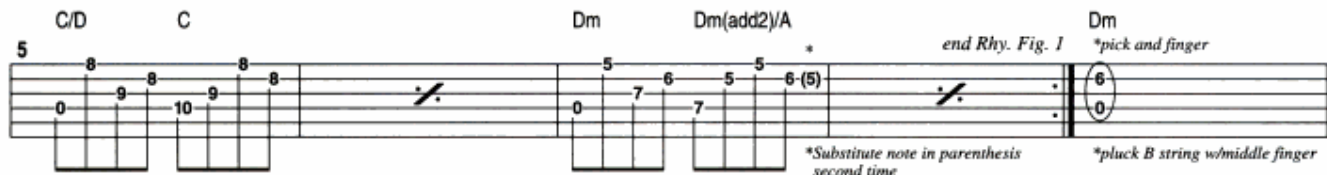
Gtr. 1 (clean elec. w/compression)

Rhy. Fig. 1



1st time on reprise (at 8:08),
skip ahead to **1**

1. 2.



(0:33)

Am(add2)

Rhy. Fig. 2

Am(add2)/Eb

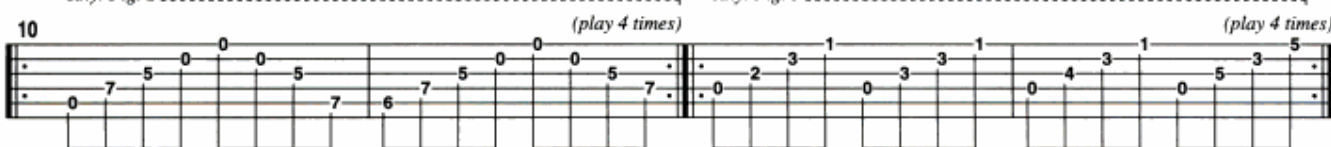
Dm

Rhy. Fig. 3

Bb/D

Dm6

Dm7



"THE CALL OF KTULU"

B (1:01)

Am(add2)

Gtr. 1 plays Rhy. Fig. 2 (see bar 10)

Gtr. 2 (elec. w/dist.)

Am(add2)/E♭5

(play 4 times)

Dm

Gtr. 1 plays Rhy. Fig. 3 (see bar 12)

B♭/D

Dm6

Dm7

(play 3 times)

14

p *mf* *p* *mf* *mf* *mf* *mf* *mf*

Gtr. 3 (slightly dirty elec.) (play 4 times) (play 3 times)

Bass (play 4 times) (play 3 times)

C (1:29, 1:56, 2:24, 2:51)

N.C.(A5)

E5

*Gtr. 4 plays Rhy. Fig. 2 w/dist. and P.M. first two times (see bar 10)

Gtr. 4 (w/dist.)

P.M.

18

Gtr. 2

mf *mf* *mf* *mf*

Gtr. 3 (w/dist.) P.M.

Rhy. Fig. 4 P.M.

Bass *p* *f*

Bass (w/wah) let ring

*Gtr. 4 doubles Gtr. 3 third and fourth times.

Gtr. 3 D#5

E5

F#5

N.C.(A5)

E5

D#5

E5

F#5

21

P.M.

(repeat previous 2 bars)

2

Bass

let ring

N.C.(A5)

E5

D#5

E5

F#5 N.C.(A5)

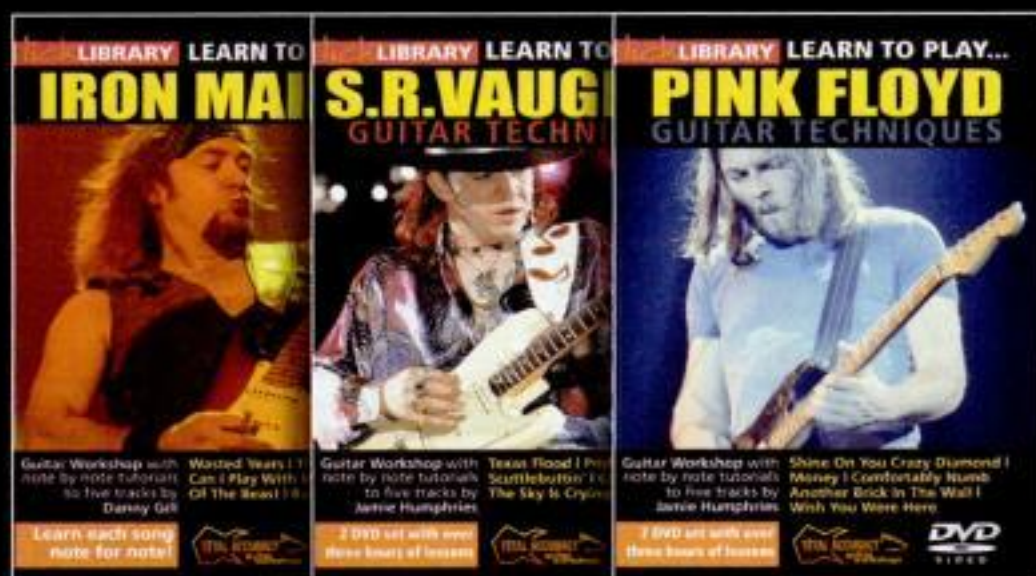
E5 D#5

E5 F#5 end Rhy. Fig. 4

24

2

2



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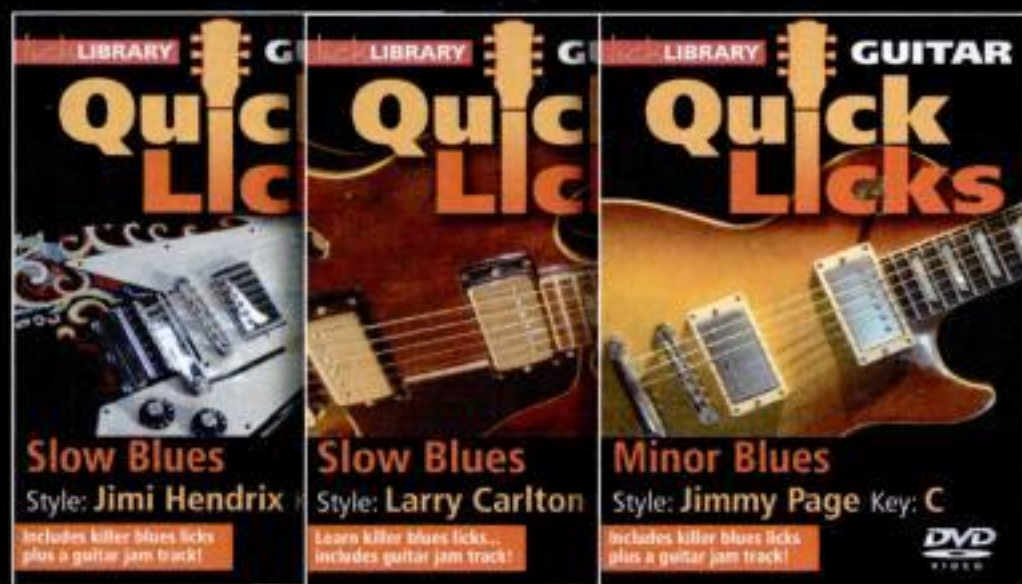
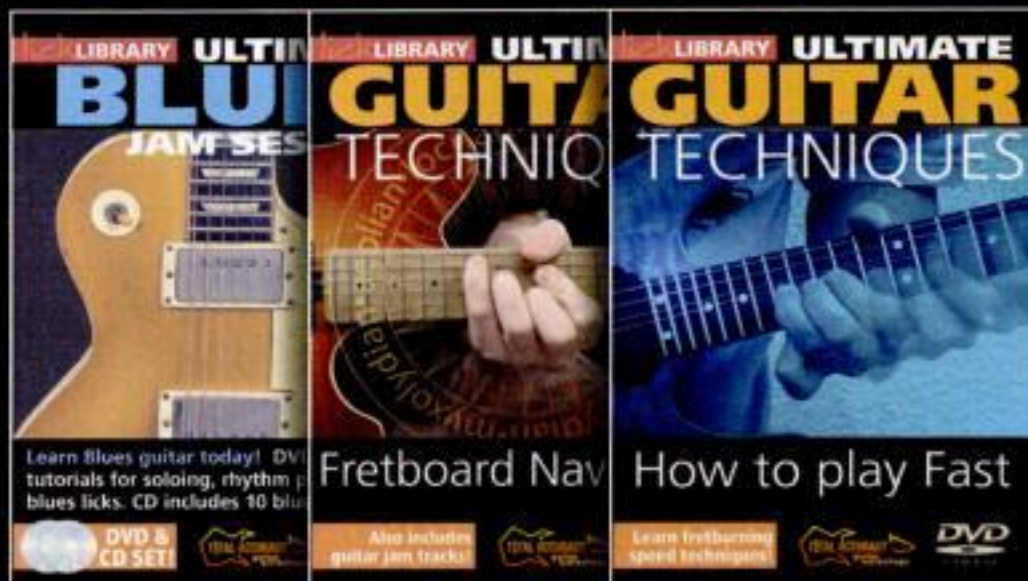
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"THE CALL OF KTULU"

(3:46)
(Cm/G) (Ab) (Am) Bb5

Gtr. 4

50

Gtr. 3 P.M. P.M. P.M. P.M. P.M. P.M.

Bass

E Guitar Solo (4:00)

N.C.(A5)

E5 D#5

E5 F#5 N.C.(A5)

E5

Gtr. 3 plays Rhy. Fig. 4 (see bar 20)

Gtr. 4

54

Bass (w/wah)
Bass Fig. 2

let ring

D#5

E5

F#5

N.C.(A5)

E5

D#5

E5

F#5

58

let ring

N.C.(A5)

E5

D#5

E5

F#5

D5

Bb/D

60

Gtr. 3 plays Rhy. Fig. 5 (see bar 28)

Dm6

Dm7

D5

Bb/D

Dm6

Dm7

63

The Pedals That Make The Tone

88 N.C.(A5) E5 D#5 E5 F#5 D5 Bb/D Dm6 Dm7
Gtrs. 3 and 4 play Rhy. Fig. 5 (see bar 28)

92 D5 Bb/D Dm6 Dm7 D5 Bb/D

95 Dm6 Dm7 D5 Bb/D Dm6 Dm7

98 N.C.(Am/E) (F) (Bm/F#) G
Gtrs. 3 and 4 P.M. P.M. P.M. (play 4 times) P.M. P.M. P.M. (play 4 times)

Bass (wah off) (play 4 times) (play 4 times)

102 (Cm/G) P.M. P.M. (Ab) P.M. (play 3 times) (Dm/A) P.M. P.M. (Bb) P.M. (play 3 times)

106 Rhy. Fig. 7

A5 E5 D#5 A5 E5 D#5 A5 E5 D#5

Gtrs. 3 and 4 repeat Rhy. Fig. 7 three times
Gtr. 5 (w/dist. and wah) w/bar

Bass Fig. 3 Bass repeats Bass Fig. 3 seven times (see bar 106)

111 Gtr. 4 w/bar

Am E5 D#5
Gtr. 3 P.M. (play 4 times)

"THE CALL OF KTULU"

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(6:38) [1., 2., 3.] | 4.

Dm Bb/D Dm6 Dm7 Dm6 Em

116 Gtr. 3

Gtr. 4

Bass

(6:55) G5 F#5 G5 E5 E5 G5 F#5 G5 E5 E5

Gtr. 4

Gtr. 3

Rhy. Fig. 8

Bass

Bass Fig. 4

(play 4 times)

(play 4 times) end Rhy. Fig. 8

(play 4 times) end Bass Fig. 4

(7:22) G5 F#5 G5 E5 E5 G5 F#5 G5 E5

Gtr. 3 repeats Rhy. Fig. 8

Gtr. 4 Rhy. Fig. 9

Bass

Rhy. Fig. 10

Gtr. 5 (wah off)

Bass repeats Bass Fig. 4 four times simile (see bar 120)

end Rhy. Fig. 9

end Rhy. Fig. 10

G5 F#5 G5 E5 E5 G5 F#5 G5 E5 E5

Gtrs. 3, 4 and 5 play Rhy. Figs. 8, 9 and 10 (see bars 120 and 124)

Gtr. 6 (w/dist.)

128

Bmv/D

*Allow notes to ring and fade out.

*Gtr. 3 plays top two notes of each chord; Gtr. 4 plays bottom two notes.

GUITAR WORLD 143

The Pedals That Make The Tone

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"TEXAS FLOOD" STEVIE RAY VAUGHAN

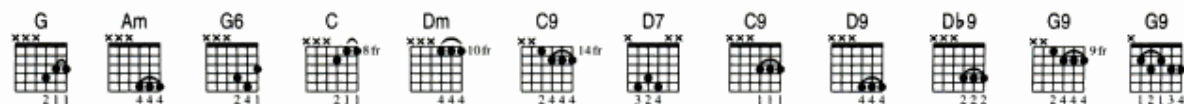
As heard on **TEXAS FLOOD** (EPIC/LEGACY)

Words and Music by **Larry Davis and Joseph W. Scott** * Transcribed by **Dave Whitehill** * Bass transcription by **Matt Scharfglass**

Tune down one half step (low to high, E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): E \flat A \flat D \flat G \flat .

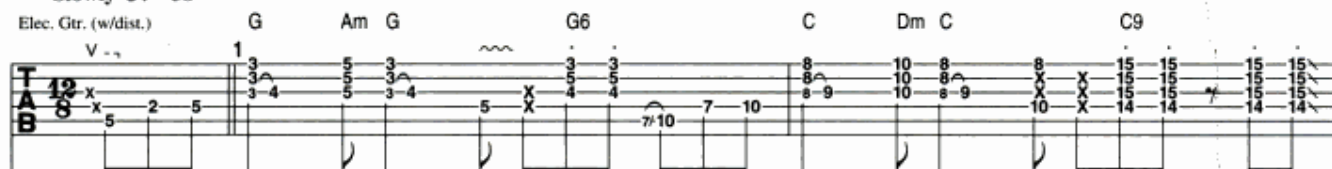
All notes and chords sound in the key of G \flat , one half step lower than written.



A Intro (0:01)

Slowly $\text{♩} = 58$

Elec. Gtr. (w/dist.)

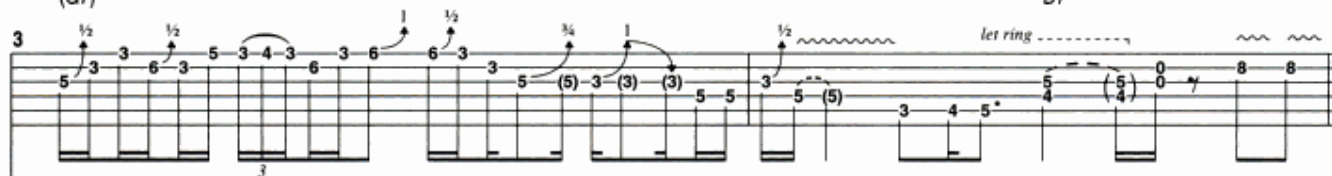


Bass



*(G7)

D7



*Chord names in parenthesis reflect overall harmony.



(0:17)

(G7)

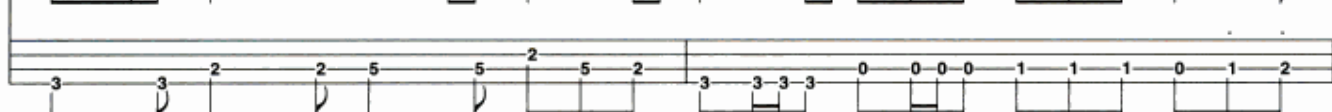
(C7)



Bass Fig. 1



(G7)



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(C7)

9

(G7)

11

(D7)

(C7)
grad. bend

13

(G7)

(C7)

(G7)

D7

15

let ring --

Th.

end Bass Fig. 1

Well it's

B 1st Verse (1:05)

floodin' down in Texas

(G7)

G6

All of the telephone lines are down

(G7)

17

V -----

Th.

Th.

C9
w/bar

Well it's floodin' down in Texas

(C7)

All of the telephone lines are down

C9

let ring -- w/bar

Bass repeats Bass Fig. 1 simile (see bar 1)

20

grad. bend

Th.

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And I've been tryin' to call my baby
(D7)

23 (G7) 1 1 (D7) let ring -

The musical notation shows a guitar part starting at measure 23. It features a G7 chord and a D7 chord. The notation includes various musical symbols such as notes, rests, and accidentals, along with a 'let ring' instruction.

Lord and I can't get a single sound

Well dark

C 2nd Verse (1:55)

clouds are rollin' in
(G7)

Man I'm standin' out in the rain

[illegible]

Bass plays Bass Fig. 1 simile (see bar 1)

Well dark clouds are rollin' in
(C7)

Man I'm standin' out in the rain

32 ~~~~~ ~~~~~ (C7) C9 V----- w/bar ~~~~~

(G7)

Yeah flood

water keep a-rollin'
(D7)

Man it's about to drive poor me insane

(D7) C9

37 w/bar

19 19 19 3 3 3 3

3 Th

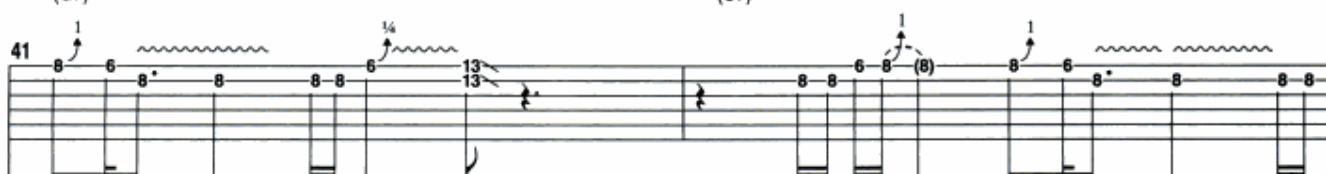
The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with chords (G7, C7, G7, D7) and a bass part. The guitar part features a complex melody with various techniques like triplets, bends, and slides, indicated by wavy lines. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The score is presented in a clear, professional layout with a key signature of one flat and a 4/4 time signature.

D Guitar Solo (2:45)

(G7)

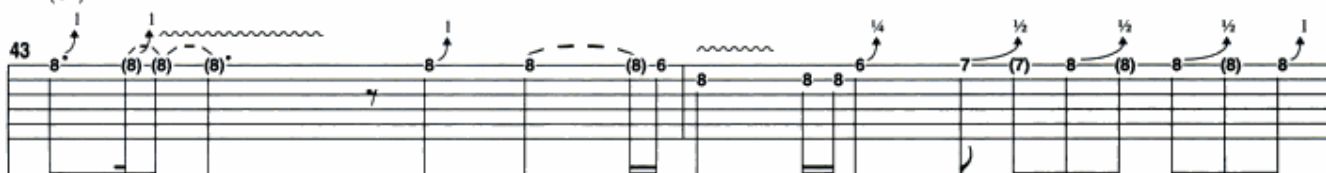
(C7)

41


Bass Fig. 2


(G7)

43




(C7)

45

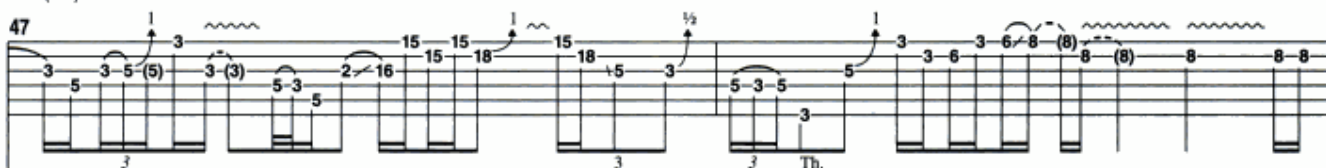
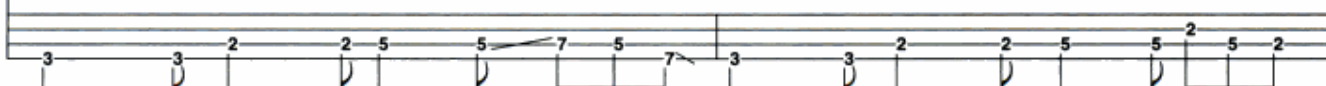


*Open ① and ③ strings are sounded by widely "shaking" the G note on the ② string.



(G7)

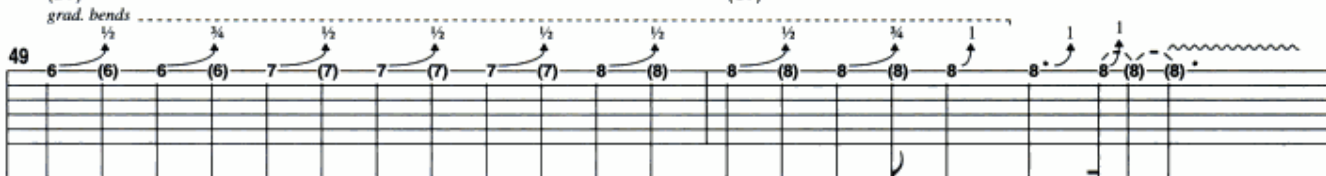
47

(D7)

(C7)

49




"TEXAS FLOOD"

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(G7) (C7) (G7) (D7)

51

*Catch G and B strings under finger while bending high E string (note on D string is sounded unintentionally and is not bent).

end Bass Fig. 2

E (3:34) (G7) (C7)

53

Bass repeats Bass Fig. 2 simile (see bar 41)

(G7)

55

(C7)

56

(G7)

58

grad. release

60

let ring

(D7) (C7)

61

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(G7) (C7) (G7) D7 Well I'm
let ring

63

F 3rd Verse (4:24)
leavin' you baby
(G7)

Lord and I'm goin' back home to stay

66 Gtr. Bass

(G7) Well I'm

67

leavin' you baby Lord and I'm goin' back home to stay
(C7) (G7) let ring

69

Well back home I know floods and tornadoes Baby the sun shines every
(G7) (D7) D9 D#9 C9

72

day slower... freely...
(G7) (Ab7) G9 (G7) G9

75

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Hosted by Melissa Cross

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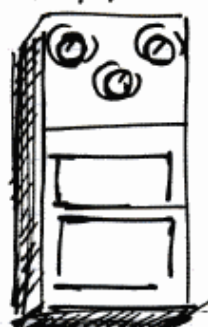
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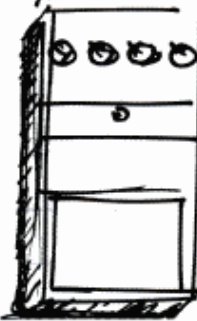
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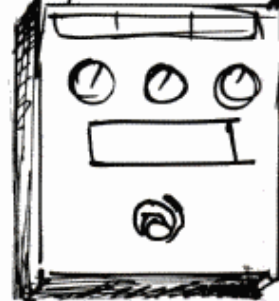
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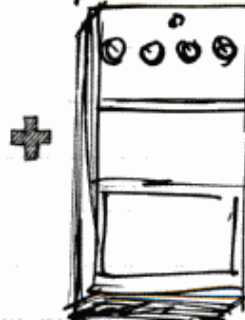
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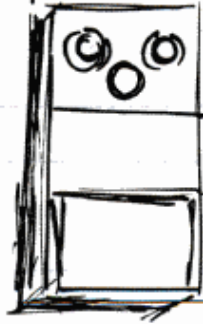
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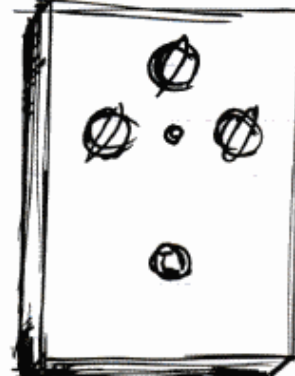
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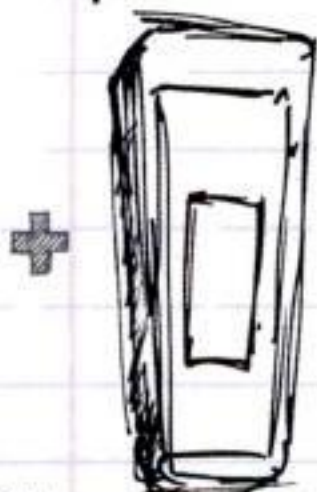
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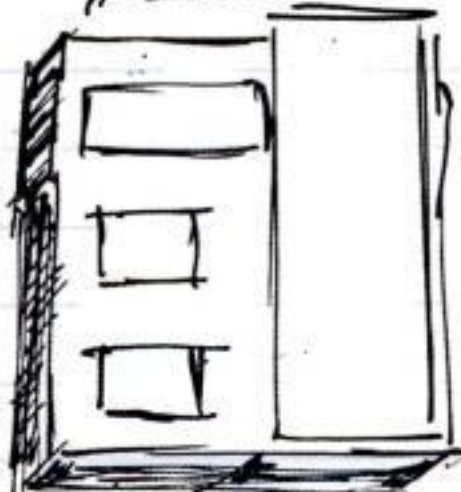
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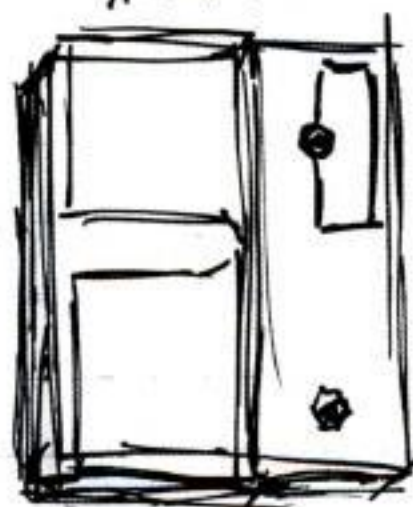
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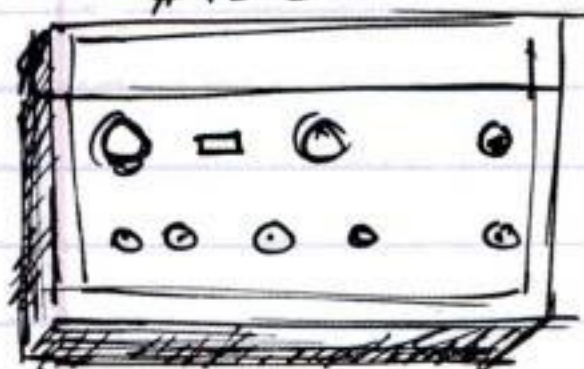
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CRY BABY WAH

\$199.99*



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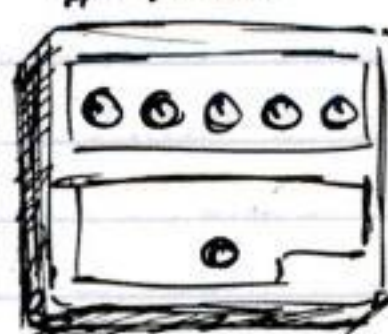
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SOUND

BOSS RE-20 ROLAND SPACE ECHO PEDAL 158 ELECTRO-HARMONIX MICRO POG 160 HAGSTROM VIKING GUITAR 162 ENGL POWERBALL HEAD 164



The mirror-finish chrome-plated grilles exemplify the Rev Jr.'s industrial-strength construction.

LIL' DEVIL

Krank Rev Jr. tube stack amplifier

BY CHRIS GILL



KRANK REV JR.

LIST PRICES: \$1,218.00 (full stack), \$949.00 (half stack)

MANUFACTURER: Krank, krankamps.com

OUTPUT: 20 watts

TUBES: Two 5881 (power amp), three 12AX7 (preamp)

SPEAKERS: Eminence Legend 12-inch

CHANNELS: Two (Kleen and Krank)

FRONT PANEL: Sweep, bass, midrange, treble, master, Kleen/Krank in/out switch, Kleen volume/Krank gain control, boost switch, 1/4-inch input jack

REAR PANEL: FX level control, 1/4-inch return, 1/4-inch send, FX loop active switch, 8-/16-ohm switch, two 1/4-inch speaker jacks, 1/4-inch line output, voltage switch (235 or 100/120 volts)



KRANK STARTED A revolution in the guitar amp industry by focusing its ambitions beyond the boutique market and going head-to-head with the "big guns" like Marshall and Mesa Boogie. Thanks to its well-made, reasonably priced products and an impressive list of supporters—which includes Matt Bachand and Jon Donais of Shadows Fall, James Hetfield and the late Dimebag Darrell—Krank has become a major player in a relatively short time.

Krank's Revolution model started much of the commotion, and it remains a cornerstone of the company's product line today. But with a half stack selling for about \$2,600 on the street, the 100-watt Revolution can be a little pricey and overpowered for guitarists who don't regularly play paying gigs at 1,000-person capacity clubs. Fortunately, Krank recently introduced the Rev Jr., which provides many of the same sounds and features of Krank's original Revolution amp in a compact configuration. This 20-watt head comes packaged with one (half stack) or two (full stack) 1x12 speaker cabinets, which makes it about one-quarter of a Revolution in output and size. Even better, its price is about 25 percent of what you'd pay for a full-size Revolution rig.

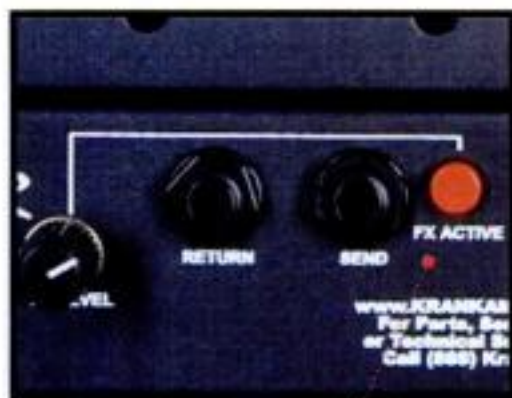
With many small, affordable amps, less often equals less. Can the Rev Jr. live up to its big brother's reputation? I put the Rev Jr. head and two 1x12 cabinets to the test to see how well this compact rig stacks up.

FEATURES

WHILE MANY MINI stacks look like pint-sized toys for shredder tots and are made like that, too, the Krank Rev Jr. is built as tough as the full-sized Revolution. The head and speaker cabinets feature chrome-plated steel "punched-hole" grilles (standard here, while the chrome plating is an

CRANK

EMEDIA GUITAR METHOD 166 ORANGE THUNDERBOMB 50 170 MACKIE SRM450v2 ACTIVE MONITOR 172 K&K POWERMIX PURE PICKUP SYSTEM 174



Engage the effect loop's FX Active switch and crank up the level for additional gain.

upgrade option on the Revolution model), and all corners of the head and cab are reinforced with protectors made of metal instead of cheap plastic. The controls boast the same heavy-duty aluminum knobs and hi-fi quality potentiometers with silky smooth action. The 1x12 cabinets are constructed from solid poplar and feature a single 12-inch Eminence Legend speaker.

Although the Rev Jr. head is quite tiny, Krank packed a ton of features on its front and rear panels. Controls include bass, midrange and treble EQ, the same powerful sweep (midrange contour) control found on the Revolution and Krankenstein models, and master volume. The sixth knob functions either as a volume control for the Kleen channel or a gain control for the Krank channel, depending on whether the in/out switch is engaged. A boost switch kicks in additional gain to increase overdrive or distortion in either channel.

The rear panel features an active tube-driven effect loop with an FX level control, FX loop active switch and 1/4-inch return and send jacks. The FX level control allows you to match levels with pedals, rack gear or any other audio device plugged into it. Even if you don't have anything plugged in the effect loop, you can use this circuit to boost the amp's gain just by engaging the loop switch and cranking up the FX level control. Other rear panel features include a 1/4-inch line out, two speaker output jacks, an 8-/16-ohm switch and a voltage switch (235 or 100/120 volts—helpful for guitarists who tour internationally).



The sweep control allows you to dramatically sculpt the Rev Jr.'s midrange and bass tones.

The boost switch kicks in additional gain when you want ballsy overdrive or over-the-top distortion.

What is this amp missing? A presence control, a standby switch and a footswitch for selecting channels and engaging the boost feature. Most players probably will be able to live without the presence control and standby switch; the amp sounds bright enough on its own, and low-watt amps like the Krank Rev Jr. usually don't apply high enough voltages to the tubes to cause cathode stripping. However, the lack of a footswitch means you'll need to perform some fancy fingerwork if you want to change channels during a song.

PERFORMANCE

DON'T LET ITS small size fool you—although the Krank Rev Jr.'s dual-5881/12AX7-trio tube circuit is conservatively rated at 20 watts, it's a very loud amp that can easily keep up with most 50-watt heads. Many low-wattage amps sound like small amps, but the Krank Rev Jr. sounds almost identical to its much bigger brother, only not quite as loud. The two 1x12 cabinets are powerful enough to gig with on all but the largest stages, and if you need more volume you can always hook up the head to a 4x12 cab.

The tone controls and various methods of boosting gain provide

“
FINALLY, A MINI STACK THAT ACTUALLY SOUNDS AND PERFORMS LIKE A GENUINE STACK AMP!

incredible tone and texture shaping flexibility. The Kleen channel provides plenty of clean headroom for country twang, and you can kick in the Boost for bluesy stang without needing an overdrive pedal. The Krank channel covers the gamut of metal tones, from tight, punchy classic rock crunch to brutal hardcore distortion. The Rev Jr.'s distortion is wild and woolly with exceptionally responsive dynamics and rich harmonics. If you're used to overly compressed, fuzzy, buzzy distortion pedal or preamp distortion, you may be disappointed, but if you can appreciate the howl and growl of power tubes being pushed to the limit the Rev Jr. delivers the goods.

THE BOTTOM LINE

FINALLY, A MINI stack that actually sounds and performs like a genuine stack amp! If you're looking for a small amp to gig, practice or record with but don't want to sacrifice the guts and glory of a high-powered stack, the Krank Rev Jr. is the only way to go. ★

PRO

HUGE KRANK TONES;
COMPACT PACKAGE;
SWEEP CONTROL

CON

NO FOOTSWITCH FOR
SELECTING CHANNELS



MAGNETIC ATTRACTION

Boss RE-20 Roland Space Echo RE-201 twin pedal

The 12-position mode selector dials in a variety of echo and echo/reverb settings, just like the original.

BY CHRIS GILL

IF YOU'RE INTO collecting guitar effects, a tape echo unit ranks as one of the top "must-have" items. Tape echo units played significant roles in classic recordings by players like David Gilmour, Brian May and Jimmy Page, and their warm tones, mechanical imprecision and unique special effects significantly stand apart from any other analog or digital delay unit. However, tape echo units have several disadvantages: original and reissue units are outrageously expensive, replacement tape is getting harder to find, and frequent use of a unit requires tedious maintenance such as cleaning and demagnetizing the heads.

Fortunately, we live in the age of digital modeling where the motto is "we have the technology; we can rebuild things better than they were before—better, stronger, faster." With the RE-20 twin pedal, Boss has taken on the seemingly impossible challenge of replicating the classic Roland RE-201 Space Echo in digital form via its proprietary COSM (Composite Object Sound Modeling) technology. Boss examined every detail of the RE-201 from its quirky, warbling wow and flutter to its bouncy spring reverb, but the engineers also added a new "twist" or two (or three) to bring the classic tape echo effect up to date.

FEATURES

LIKE OTHER EFFECTS in the Boss twin pedals line, the RE-20 is the size of a small book and features two footswitches for controlling effect on/off and tap tempo functions (try doing that with an original tape echo unit, retro boy!). The eight knobs on the front panel are identical to those you'll find on an RE-201: echo bass and treble EQ, reverb volume, repeat rate, intensity (feedback), echo volume, a 12-setting mode selector knob and input volume. Like the original, the RE-20 also includes a peak indicator (overload) LED and a direct on/off switch (called echo/normal on the RE-201) for selecting either a mix of echo/direct signals or echo only.

Where the RE-201 had one instrument input, two mic inputs and a single output, the RE-20 has a pair of inputs and a pair of outputs. Note that the

RE-20 does not produce stereo effects on its own, but it will maintain the integrity of a stereo signal routed through its inputs and outputs. The unit also has an expression pedal jack for controlling repeat rate, intensity, echo level or the "Twist" effect (see below) with an optional Roland EV-5 pedal. Other new additions include a virtual tape display and a tap tempo indicator. While the RE-201 was limited to a maximum of three seconds of delay, the RE-20 offers a long mode that provides up to six seconds of delay. The pedal operates on six AA batteries or with an optional PSA-series AC adapter.

PERFORMANCE

THE ENGINEERS AT Boss did an amazing job of replicating the warmth and unpredictable nature of a tape echo unit. The only characteristic missing is the humming whir of motors when you're not playing. Each subsequent delay loses high frequencies and definition and becomes more compressed (but also more noisy) just like a good analog echo should, producing creamy, thick textures that you can get lost in for days. The RE-20 also replicates the slight warble of wow and flutter caused by friction as a tape passes through rollers. At fast delay settings this creates a rich chorus effect.

Tape echo aficionados know that the real fun comes when you crank up the feedback to self-oscillation and manually move the heads around on the tape to bend the pitch up and down. The RE-20 allows you to create this effect hands free with the Twist effect. You can engage it either by holding down the tap tempo switch, which automatically turns up the intensity setting and increases the repeat rate to raise the pitch, or by using an expression pedal, which allows you to increase and decrease the repeat rate to bend pitch up and down.

The 12 settings allow you to select any of three virtual tape heads (for longer or shorter delay times), a combination of heads, combine echo with spring reverb emulation or select reverb only. Unlike the pristine, studio-quality reverb produced by most of today's digital effects, the RE-20's reverb is delightfully low-fi and trashy sounding, just like most guitarists.



BOSS RE-20 ROLAND SPACE ECHO RE-201

LIST PRICE: \$339.50
MANUFACTURER: Boss, bossus.com

CONTROLS: Echo bass EQ, echo treble EQ, reverb volume, repeat rate, intensity, echo volume, 12-position mode selector, input volume

FOOTSWITCHES: Effect on/off, tap tempo
INPUTS: Input A/Mono, Input B

OUTPUTS: Output A/Mono, Output B
OTHER: Expression pedal jack, direct on/off switch, AC adapter jack, peak level LED, power indicator, effect on/off LED, tap LED, virtual tape display

The virtual tape display gives shoe gazers a psychedelic light show to keep them amused.

A tap tempo footswitch lets you tap perfectly timed echoes or engage the trippy "Twist" effect.

THE BOTTOM LINE

THE BOSS RE-20 does such an incredible job of duplicating the Roland RE-201's tape echo effects that it will likely make those original units obsolete to all but the staunchest retro-minded collectors. If you've always wanted a tape echo unit but either couldn't afford one or didn't want to deal with the maintenance hassles, the Boss RE-20 is the solution you've been waiting for. 🌟

PRO	CON
GENUINE TAPE-STYLE ANALOG ECHO EFFECTS; AFFORDABLE; TAP TEMPO	SOME DELAY EFFECTS ARE NOISY

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POG WILD

Electro-Harmonix Micro POG Polyphonic Octave Generator pedal

CHRIS GILL

BORED WITH THE guitar's four-octave range (and that's only if you have a 24-fret guitar)? You could succumb to the seven-string itch, but that will only increase your range by a perfect fourth (or five half steps). No wonder many guitarists lust for other instruments like the bass, six-string bass, 12-string guitar or—the horror—ukulele or mandolin.

Thanks to the Electro-Harmonix Micro POG, you can expand the range of your guitar by two octaves without cheating on your faithful ax. The Micro POG features two octave generators (sub/-1 octave and up/+1 octave) with individual blend controls (dry, sub octave, octave up) and separate dry and effect outputs that allow you to mix the three sound sources any way you please. The pedal precisely tracks chords as well as single-note lines.

The Sub Octave generator creates spot-on six-string bass tones (*à la* "Seven Nation Army"), while the Octave Up generator creates funky "sped up" guitar sounds (as in "Get Down Tonight"). Blend together Sub and Dry for "eight-string" bass, Up and Dry for 12-string guitar emulations, or dial in all three for fat, organ-like tones. For less than you'd pay for a cheapo bass, the Micro POG turns your guitar into several new instruments. *



ELECTRO-HARMONIX MICRO POG PEDAL

MAP: \$279.00

MANUFACTURER: Electro-Harmonix, ehx.com

CONTROLS AND FEATURES: Dry, suboctave, octave up, volume level LED, footswitch

CONNECTIONS: Input, dry out, effect out

POWER: Nine-volt adapter (supplied)



Bright LED indicates volume level.

PRO	CON
POLYPHONIC TRACKING; ROTARY BLEND CONTROLS; DRY AND EFFECT OUTPUTS	AC-ONLY OPERATION (BUT ADAPTER IS INCLUDED)

PLAYING THE MARKET BYRD SONGS

CONFESSIONS OF A VINTAGE GEAR WHORE

INTRODUCED IN 1955, Gibson's Byrdland was one of the first thinline hollowbody electrics. Designed with the help of hot-shot guitarists Billy Byrd and Hank Garland, whose surnames were combined to form the model's name, the Byrdland was a Venetian (i.e., rounded) cutaway archtop with a carved spruce top and solid maple rims and back. Though the body was of a standard width (17 inches), it was only 2 1/4 inches deep, rather than the standard 3 3/8 inches. Also unusual was the instrument's short scale length 23 1/2 inches, a full two inches less than that of most archtops, allowing guitarists to play chords that required large stretches.

Available in natural or sunburst, the top-of-the-line Byrdland was first offered with twin P90 pickups and had a number of fancy touches: extensive multiple-ply binding an ebony fretboard with an artfully pointed end, a pearl flowerpot design on the headstock, an ornate, three-loop tailpiece and gold-plated hardware.

The guitar underwent several changes over the years. In 1958, the P90s were replaced with humbuckers, and in 1961, it received a Florentine (sharp) cutaway for better access to the uppermost register. In the early Sixties, the solid maple back was replaced with a laminated one; and in 1969, the Venetian cutaway was reinstated.

Perhaps because of its short scale—and despite being the main ax of high-profile rocker Ted Nugent—the Byrdland is significantly less collectable than other Gibson thinlines. I recently found a 1956 example for \$8,995 and a 1964 for \$11,500, both in excellent condition. Keep in mind, too, that Gibson's Custom Shop offers a limited-edition replica of the original Byrdland. —Curly Maple



BUZZ BIN NEW, HIP AND UNDER THE RADAR

TWISTED DNA Malden Subhuman guitar

A MACABRE BLACK paint job, a creature-inspired body shape and a sinister name don't automatically qualify a guitar for employment as a metalworker. But if that same shady plank plays with the speed of the Malden Subhuman and incites high-gain aggression from an amplifier as the Malden's scary-hot pickups do, then you have a weapon that's ready to serve a darker purpose.

The Subhuman's

body and 25-inch-scale set neck create thick tones, which are punctuated by the edgy attack of nickel hardware. Fit and finish are excellent throughout, and the bound Indian rosewood fretboard displays the same striping and open-grain qualities of the prized Brazilian subspecies. The narrow neck makes stretches easy, but its round shape means there's always wood stabilizing the palm of your hand.

Malden's Tesla VR-Extreme humbuckers deliver screaming high mids and a trashy "edge of destruction" crunch, and they quickly produce endless harmonic feedback from sustained bends. Both pickups split to single-coils when the tone knob is pulled up. Combine that with its dangerously slick neck and angry tone, and you have a guitar that is defiantly subhuman. —Eric Kirkland

MALDEN SUBHUMAN GUITAR
LIST PRICE: \$1,199.00
MANUFACTURER: Malden Guitars, maldenguitars.com



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IMMIGRANT SONG

Hagstrom Viking semihollowbody electric guitar

BY CHRIS GILL

THOUGH DOZENS OF countries manufacture guitars, the word "import" today makes most people think of Japan, Korea or China. But back in the Sixties and early Seventies, European-made imports built in factories in England, Italy and Germany were popular alternatives to American standards like Gibson and Fender.

Some of the most original and enduring European guitar designs originated in Sweden. Coming from the land of the ice and snow, from the midnight sun where the hot springs blow, the mighty Hagstrom guitar company drove their wares to new lands to fight the horde, singing and crying, "Valhalla, I am coming!" Well, not exactly, but they did make a decent stab at a crowded musical landscape with some rather funky but high-quality guitars that have achieved a devoted cult following over the years.

The original Hagstrom company closed up in 1983, but these distinctive guitars are back with a vengeance. Hagstrom guitars are now a multinational effort with several parts produced in the U.S. and final construction taking place in China. The company has revived several of the most popular designs from its previous history, including the original semihollow Viking model favored by such unlikely bedfellows as Elvis Presley (in his '68 *Comeback Special*) and former Germs, Nirvana and Foo Fighters member Pat Smear.

FEATURES

HAGSTROM PRODUCED SEVERAL variations of its Viking model between 1965 and 1979. The current model replicates a late-Seventies version with S-shaped sound holes, a large center body block, full-sized humbuckers and distinctive asymmetrical three-on-a-side headstock with a lily inlay. One big improvement is this version's set neck, which replaces the bolt-on necks of yesteryear.

With its dual humbucking pickups (each with individual volume and tone controls), 24 3/4-inch scale, and thin, semihollow double-cutaway body, the Viking's closest American cousin is a Gibson ES-335, but its Nordic design differs in several significant ways. The main differences include a suspended Hagstrom trapeze tailpiece (instead of a stop tail) and a fully adjustable bridge with longer saddle travel than a standard Gibson Tune-O-Matic. This new breed of Hagstrom guitars also

revives the company's signature "Resinator" fretboard, which is constructed from a wood composite to provide the look and feel of ebony with consistent tone and a smooth, fast feel. Hagstrom's innovative H-expander truss rod system also returns, which enables Hagstrom to make its necks very thin without sacrificing stability.

The Viking boasts hearty construction materials consisting primarily of maple. The body is crafted from laminated maple that is arched and contoured to subtle curves, and the set neck is built from select North American hard maple, and pearl block inlays come standard on the Deluxe model with the "regular" Viking has dot inlays. Both versions include "upscale" appointments like a set of 18:1 die cast tuners with stairstep-shaped pegs and a classy-looking "H" crest on the tailpiece.

PERFORMANCE

WHILE TODAY'S HAGSTROM guitars are priced low enough to be considered budget models, they still retain the refined, expensive feel of their ancestors. You first notice just how fast and comfortable the neck feels. The profile is thin and flat like a late Eighties shred machine, while the fingerboard possesses the "fretless wonder" smoothness of a Gibson Les Paul Custom.

The Hagstrom HJ-50 humbuckers are not high-output "hammer of the gods" warriors but rather a versatile set of warm-sounding, medium-output pickups ideal for jazz, blues or even classic rock tones. The maple body and neck give the Viking a bright, fast attack, which provides a nice, balanced contrast to the pickups' warm, fat tones. The trapeze tailpiece produces sustain characteristics that lean more toward silky hollowbody jazz box tones than the bark of a solidbody.

THE BOTTOM LINE

IF YOU'RE LOOKING FOR a semihollow guitar and your tonal tastes lean toward the refined sound and feel of an archtop guitar, the Viking is worthy plunder. This overlord of overdrive delivers tone that's as hot as a Swedish sauna, but its price is so cool that you won't have to pillage an entire village to afford one. ★

PRO	CON
INEXPENSIVE; EXCEPTIONAL ACTION; WARM, JAZZY TONE	TRAPEZE TAILPIECE ROBS SOME OF THE GUITAR'S BRIGHTNESS



HAGSTROM VIKING SEMI-HOLLOWBODY ELECTRIC GUITAR

LIST PRICES: \$795.00; Deluxe version, \$850.00

MANUFACTURER: Hagstrom Guitars, hagstromguitars.com

SCALE LENGTH: 24 3/4 inches

FINGERBOARD: "Resinator" composite with dot inlays (block inlays on Deluxe)

FRETS: 22

BODY: Laminated maple

NECK: Hard maple

BRIDGE: Tune-O-Matic style with trapeze tailpiece

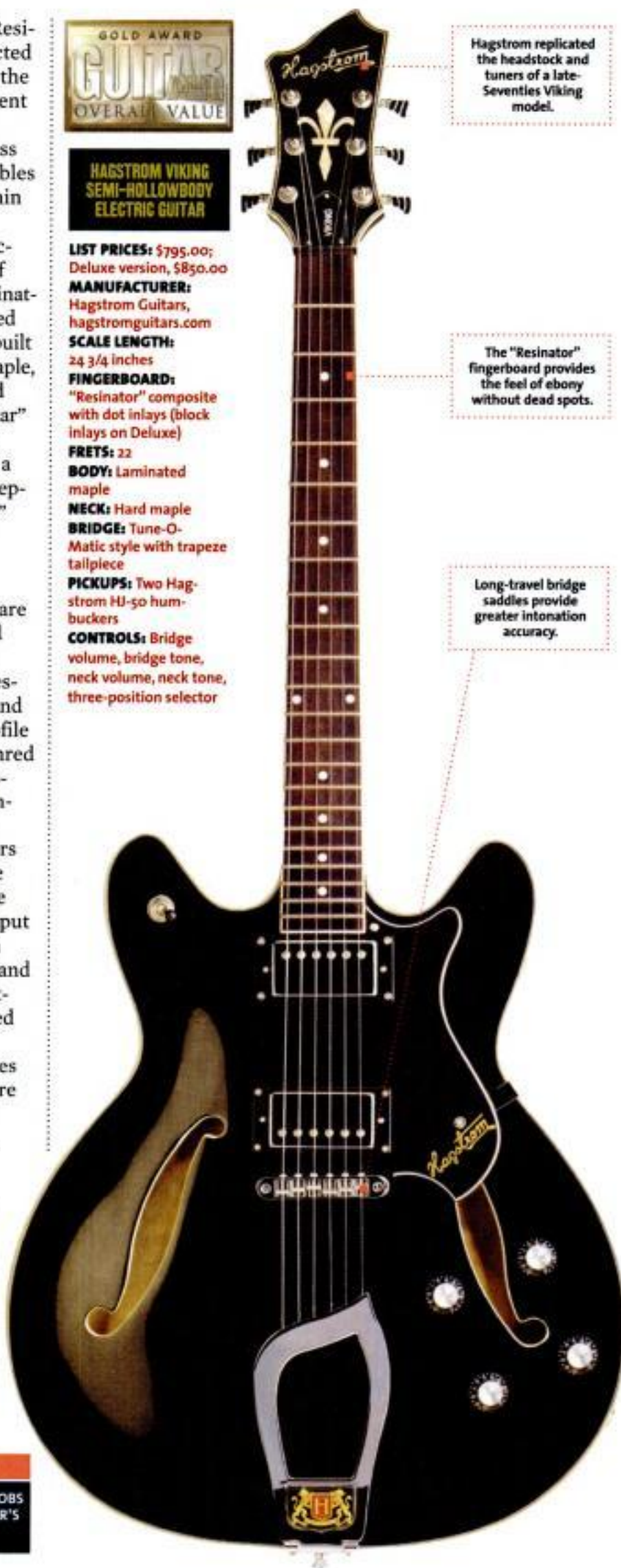
PICKUPS: Two Hagstrom HJ-50 humbuckers

CONTROLS: Bridge volume, bridge tone, neck volume, neck tone, three-position selector

Hagstrom replicated the headstock and tuners of a late-Seventies Viking model.

The "Resinator" fingerboard provides the feel of ebony without dead spots.

Long-travel bridge saddles provide greater intonation accuracy.



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BAVARIAN CREAM

ENGL Powerball head

BY ERIC KIRKLAND

GENERALLY SPEAKING, THE actual layout and fundamental circuits in most tube amplifiers, including the majority of boutique amps, are based on recognized Fender or Marshall ideas. Accordingly, we often describe the basic tone of tube amps as either being American or British. But over the past dozen or so years, German manufacturers have established their own unique tone standards, characterized most often by crystalline clean tones and razor-sharp high-gain distortion.

This evolution of German amp design began in the Nineties when a vast faction of American players and manufacturers shifted their focus away from the advancement of tube amplifier tone in favor of pursuing vintage purity and digital possibilities. During this time, German amplifier makers, like ENGL Amplification, were designing a new breed of versatile, high-performance, all-tube amplifiers. ENGL's Powerball head is already celebrated in Europe, and the German amp specialists are now hoping that American players will be just as amazed by its jazz-worthy clean tones, echoing crunch, pile-driving low end and singing saturation.

FEATURES

ASIDE FROM THEIR BRUTALLY refined modern tones, German amps also commonly feature the most creative use of modern lighting effects. In the Powerball, cleverly positioned fire-red LEDs make each of the four 6L6 bottles appear as if they are running at molten-hot temperatures. Should any of these power tubes have an issue, the amp will continue to perform, but an indicator light on the front panel will alert users that the tube has been shut down. Hefty custom transformers exercise effortless control over the amp's 100-watt output at even the scariest gain and volume settings, and four ECC83 tubes fuel the preamp's seamless transition from spanking clean to burning high-gain tones.

The Powerball's preamp is split into a rhythm and a lead channel (channels one and two, respectively), each with high- and low-gain settings, essentially creating four distinct modes of operation. Both channels have their own gain control, and all four modes benefit from independent volume controls. Two identical master outputs set the amp's final volume. These masters are



ENGL POWERBALL HEAD

LIST PRICE: \$2,299.00
MANUFACTURER: ENGL Amplification, engl-amps.com

POWER OUTPUT: 100 watts

CHANNELS: Two, each with two modes

FEATURES: Special lighting illuminates tubes with red glow; variable noise gate is dedicated to the lead channel; two four-ohm, two eight-ohm and one 16-ohm speaker output jacks; bottom boost in lead channel, and bottom and bright boosts in rhythm channel; Open and Focused midrange circuits in lead channel; assignable and switchable dual-master volumes; front-panel LEDs indicate faulty tubes, and amp will continue to operate if a power tube fails and; effect loop with mix control; separate 1/4-inch footswitch jacks support MIDI connection or switching between channels and master volumes; nine-pin computer-style connector accepts optional ENGL Z-5 controller pedal

CONTROLS: Dual master volumes, presence, depth/punch, noise gate threshold, effects mix; channel switch, Hi/Lo gain switch; channel one: gain, bass, mid, clean treble, crunch treble, clean volume, crunch volume, bottom boost switch, bright boost switch; channel two: gain, bass, treble, Open midrange, Focused midrange, Lo and Hi Lead volume, Lo and Hi Lead Bottom Boost, Open/Focused midrange switch

COVERING: Black textured vinyl, protective steel cage grille, mirrored faceplate

TUBE COMPLEMENT: Four 6L6 and four ECC83

assignable and footswitchable, which makes possible a variable solo boost or any number of mode/output settings. Also in the master section are the power amp's highly effectual presence and depth/punch adjustments.

Channel one's Bright (clean) and Bottom (crunch) modes benefit from dedicated treble controls, while sharing bass, mid and gain knobs. Sonic enhancements in channel one include switchable bass and bright boosts. Channel two is all about shaping high gain. Even though the modes are titled Lo Lead and Hi Lead, each is capable of extreme saturation. Bottom switches individually enhance the low-end extension of each high-gain mode, and a special midrange circuit allows players to select between loose and focused midrange curves. Each of these midrange modes has a dedicated midrange knob, giving the Powerball one of the most infinitely controllable midrange sections found in a high-gain amplifier. Bass, treble and gain controls are all shared.

A very useable noise gate is also dedicated to channel two, but, strangely, its control is located on the rear of the amp. Other back-end features include an effect loop with a mix control, quarter-inch and nine-pin footswitch jack options (the Powerball is MIDI compatible) and multiple speaker jacks.

PERFORMANCE

AFTER PLAYING THE Powerball's clean channel, I can certainly understand why some pro players consider ENGL's clean tones to be among the best available in a new production amp. It's pristinely clear and notes sparkle with the brilliance of

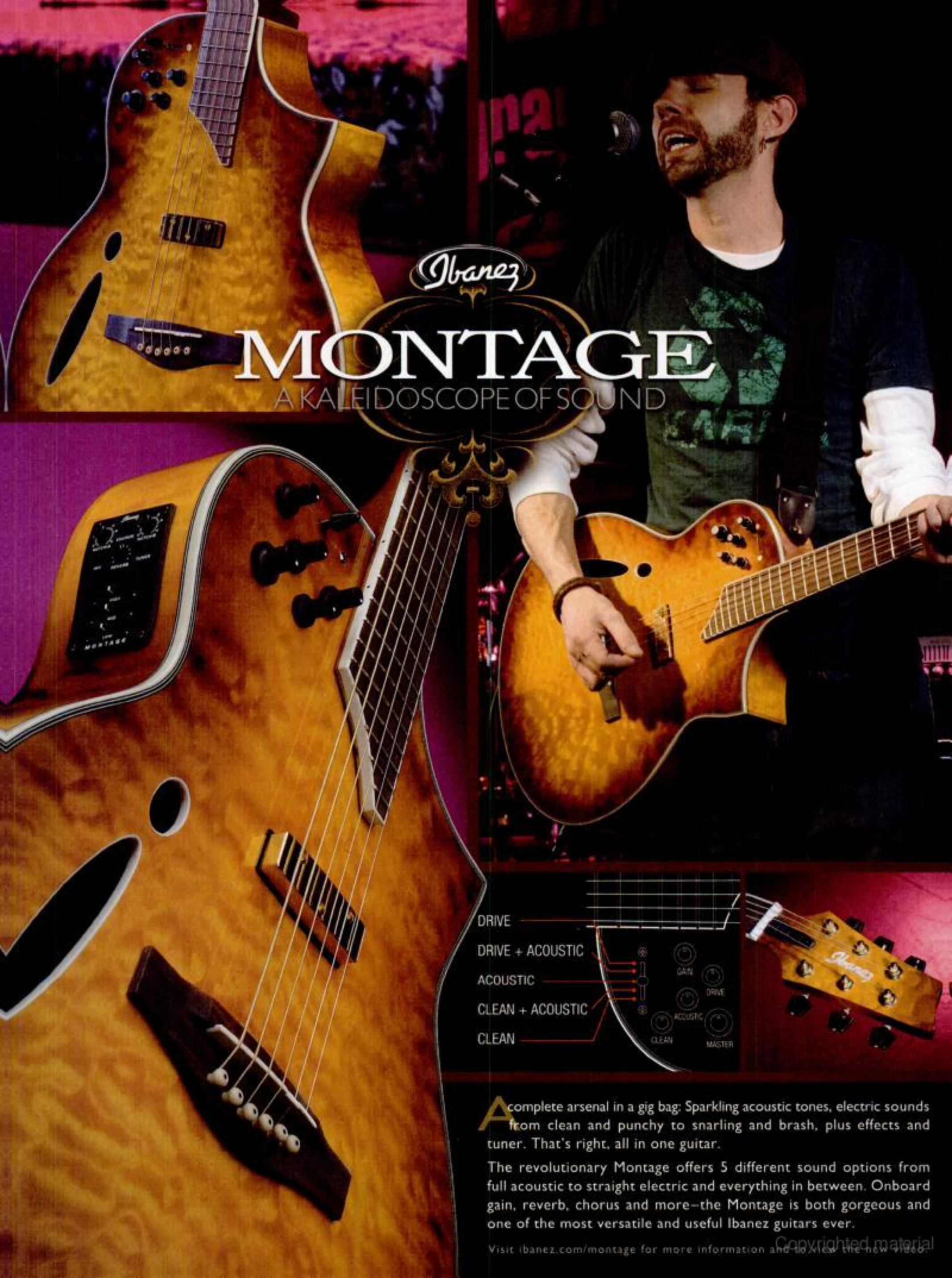
a polished diamond. Crunch tones through the Powerball are a combination of clarity, deep woody resonance and prominent high-midrange gain thrusts. Even though I would like to hear some earthier midrange hues, this is a phenomenal achievement.

Adding more gain through the lead channels in no way diminished the amp's ability to remain supremely defined. In fact, the three-dimensional chunk created in Lo Lead mode and the extremely low noise floor produced a response very similar to what I've heard from the highly modified amplifiers of pro players. The lead channel's midrange options make almost any midrange curve possible, from extremely wide and scooped to obnoxiously in-your-face. Regardless, the lows hit with metal-crushing force, and the Powerball never felt stiff. As for gain, I can't imagine needing any kind of overdrive to push the Powerball. It sings for days and squeals harmonics like a hog in heat.

THE BOTTOM LINE

ENGL'S POWERBALL COMES very close to realizing the dream of one amp that can do it all. Clean tones are immaculate, its crunch is hard and crisp, lead lines flow like water, and the controlled three-dimensional definition is some of the best that I've experienced through a stock high-gain amplifier. ★

PRO	CON
GORGEOUS DEPTH AND CLARITY; AGGRESSIVE CRUNCH; CONTROLLED HIGH GAIN	NO REVERB; MIRRORRED FACEPLATE CAN BE HARD TO READ; NOISE GATE KNOB SHOULD BE ON FRONT PANEL; FOOTSWITCH NOT INCLUDED



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DRIVE + ACOUSTIC

ACOUSTIC

CLEAN + ACOUSTIC

CLEAN



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TUTOR DYNASTY

eMedia Guitar Method Volume 1 v4.0 instruction software

BY DANNY MILES

IF YOU'RE ONE OF those folks who gamely endeavor to keep up with the latest in music software, you know that programs are becoming increasingly flashy and bloated. They do lots of cool stuff, but it seems like programmers are in a race to see who can be the first to max out the capabilities of every new computer. So I was curious to see how the latest version of eMedia's Guitar Method—the standard for guitar-instruction software and DVDs—would run on my four-year-old PowerBook. (The program also runs on Windows 98 and XP.)

I tested Volume 1, a beginner-level introduction to the guitar and basic performance techniques. The program installed easily, and I was pleased to find that the simplicity and clarity that have made the program so popular remain intact, while several new features in version 4.0 make it superior to previous versions.

FEATURES

GUITAR METHOD IS organized into chapters that, when followed consecutively, build upon one another. That said, players can select at will any lessons, songs or information that appeal to their interests or needs. Guitar Method starts with the foundations, using a combination of text, video and audio to show types of guitars and their uses, the instrument's various parts, how to tune and so on. From there, it progresses through chapters on chords; tutorials on playing the blues, rock and country; lessons on how to read notation and tablature; and more advanced techniques like finger picking and arpeggios. By the time a student gets through the program's more than 160 lessons, he or she should be able to read and play songs, including those provided in the Method, such as Bob Dylan's "Knockin' on Heaven's Door," Steve Miller Band's "Rock'n Me" and standards like "Midnight Special" and "House of the Rising Sun."

PERFORMANCE

THE IMPROVEMENTS IN Guitar Method 4.0 are in the number and quality of the audio-visual content accompanying the lessons. While not huge, the videos are offered at a reasonable resolution, and eMedia makes good use of split screens, which allow the student to see what both hands are doing. Instructor

eMedia GUITAR METHOD VOLUME 1 v4.0 INSTRUCTION SOFTWARE

SYSTEM

REQUIREMENTS:

MAC: OS 10.1 or later, Power PC; 16 MB free RAM, CD-ROM

WINDOWS: Windows 98/NT/2000/XP/Vista; 16 MB free RAM, CD-ROM

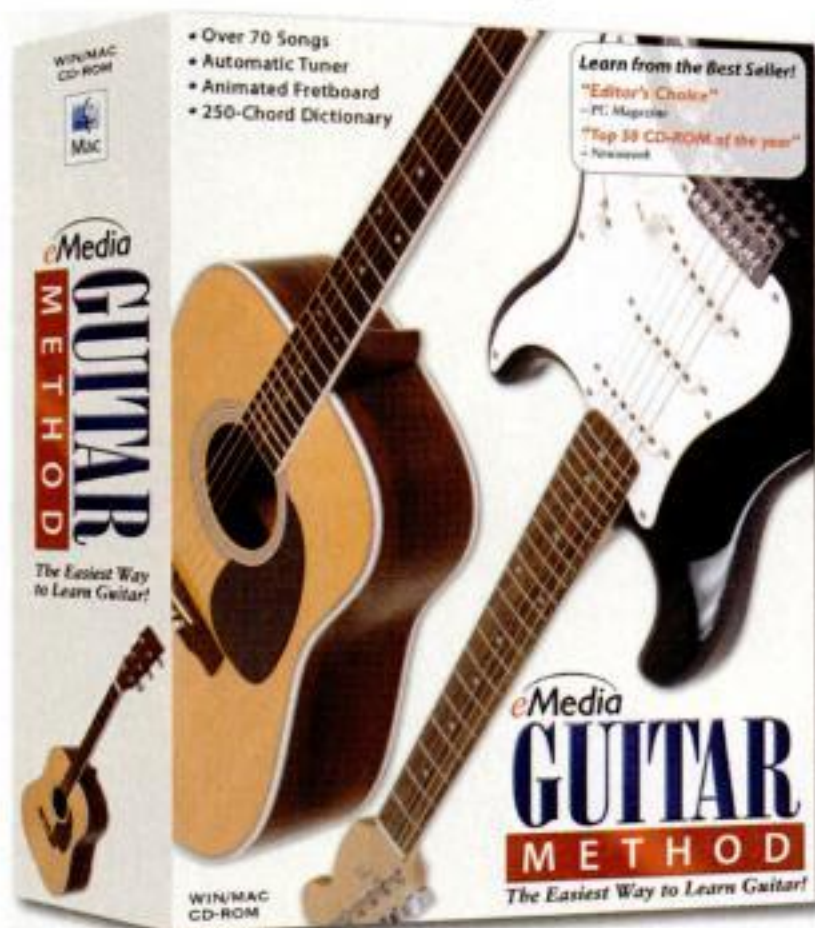
LIST PRICE: \$59.95

MANUFACTURER:

eMedia, emediamusic.com

MAIN FEATURES: More than 160 step-by-step lessons, larger and easier-to-use interface, animated fretboard with six skins, more than 50 large-format videos, audio tracking (highlights music and lyrics as they're heard), variable-speed MIDI, automatic tuner, chord dictionary, digital metronome and digital recorder

SONGS: "Knockin' on Heaven's Door" (Bob Dylan), "Little Red Rooster" (the Rolling Stones/the Doors), "Rock'n Me" (Steve Miller Band), "Dreamboat Annie" (Heart), "Downtown Train" (Rod Stewart/Tom Waits), "Uncle John's Band" (the Grateful Dead), "Scarborough Fair," "La Bamba," "Midnight Special," "Ode to Joy," "Minuet," "Green-sleeves," "House of the Rising Sun" and many others.



Kevin Garry, a PhD with the University of Colorado, is understated in his delivery, more like a patient guitar teacher than some hyped-up announcer. The sound is adequate: everything is clean, but there's a little too much room ambience, which can be distracting.

The videos aren't the only visual aids, however. The animated fretboard, which shows note positions as the audio plays, has new skins and makes good use of color to display fingerings along with audio. You can change the angle, and there's even an option to show a left-handed fingerboard. On many lessons, the student has the option of using the animation or watching the live video.

Depending on the lesson, the music is displayed as standard notation, tablature or chord symbols with rhythm marks. The Music Tracking feature highlights the notes as they're being played. You can also use the mouse to highlight a section of the tune and loop it, something that is especially useful for practice. On some of the later chapters, you can actually switch the display between notation and tablature, a nice option I would have liked to see more of.

Other nice touches include a chord dictionary, which displays a whole range of chords (unfortunately, though it only offers one voicing for each), a tuner, a digital metronome and a recorder that lets you track your progress. In addition, Volume 1 lets you

use MIDI to vary the tempo of some songs and the accompanying fingering presented on the animated fretboard. As you'd expect from an introductory course, the tempos are s-l-o-w. It would be nice to hear the songs a little faster as the student improves.

While the user interface is effective, there are a few areas where the relatively low-tech approach falls short. The Help screens, for example, seem ancient; I eventually found what I needed, but compared to the easy searchability of, say, GarageBand's Help dialog, it was a chore, and I fear it may be daunting for a young beginner. It would also be nice to have complete consistency from lesson to lesson. Some, for example, have very cool info dialogs that tell you about the song; others don't.

THE BOTTOM LINE

GUITAR METHOD VERSION 4 is a gentle but worthy upgrade of a solid program. By keeping it simple, eMedia puts the focus on learning and makes the program accessible to students who may not have the fastest computer around. As the parent of a young guitarist, I wouldn't hesitate to use the program as a teaching tool. ★

PRO	CON
EASY TO USE; WORKS ON OLDER COMPUTERS; VARIED AND EFFECTIVE TEACHING TOOLS	HELP FEATURE SOMEWHAT OUTDATED



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00699810\$14.95



Black Sabbath

Black Sabbath • Children of the Grave • N.I.B. • Paranoid • Sabbath, Bloody Sabbath • Sweet Leaf • War Pigs (Interpolating Luke's Wall)

00699808\$14.95



Country Hits

Alcohol • Beer for My Horses • Honky Tonk Badonkadonk • It's Five O'Clock Somewhere • Lot of Leavin' Left to Do • Me and My Gang • Pickin' Wildflowers • Summertime

00699884\$14.95



The Doors

Break on Through to the Other Side • Hello, I Love You (Won't You Tell Me Your Name?) • L.A. Woman • Light My Fire • Love Me Two Times • People Are Strange • Riders on the Storm • Roadhouse Blues

00699806\$14.95



Alternative '90s

Alive • Been Caught Stealing • Cherub Rock • Come as You Are • Give It Away • No Excuses • No Rain • Santeria

00699727\$12.95



Creedence Clearwater Revival

Bad Moon Rising • Born on the Bayou • Down on the Corner • Fortunate Son • Green River • Lodi • Proud Mary • Up Around the Bend

00699802\$14.95



Jimi Hendrix Experience - Smash Hits

All Along the Watchtower • Can You See Me? • Crosstown Traffic • Fire • Foxey Lady • Hey Joe • Manic Depression • Purple Haze • Red House • Remember • Stone Free • The Wind Cries Mary

00699723\$12.95



Lynyrd Skynyrd

Don't Ask Me No Questions • Down South Jukin' • Free Bird • Gimme Three Steps • I Know a Little • The Needle and the Spoon • Sweet Home Alabama • That Smell

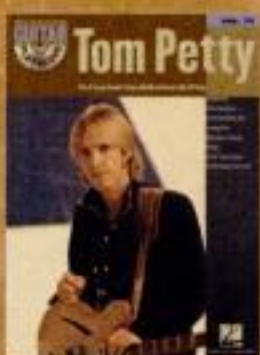
00699681\$12.95



Nu Metal

Duality • Here to Stay • In the End • Judith • Loco • Nookie • Toxicity • Whatever

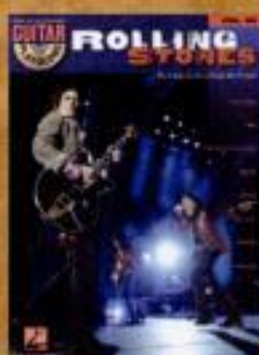
00699726\$14.95



Tom Petty

American Girl • I Won't Back Down • Into the Great Wide Open • Learning to Fly • Mary Jane's Last Dance • Refugee • Runnin' Down a Dream • You Don't Know How It Feels

00699882\$14.95



Rolling Stones

Beast of Burden • Happy • It's Only Rock 'N' Roll (But I Like It) • Miss You • Shattered • She's So Cold • Start Me Up • Tumbling Dice

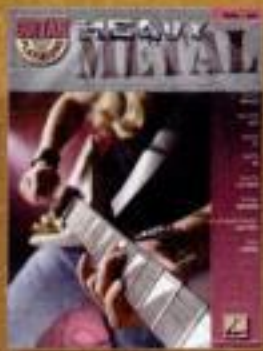
00699807\$16.95



Southern Rock

Can't You See • Flirtin' with Disaster • Hold on Loosely • Jessica • Mississippi Queen • Ramblin' Man • Sweet Home Alabama • What's Your Name

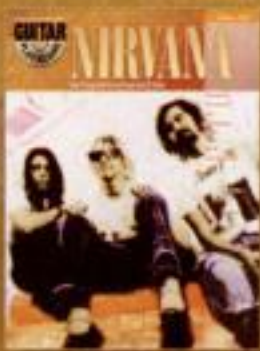
00699661\$16.95



Heavy Metal

Am I Evil? • Back in Black • Holy Diver • Lights Out • School's Out • The Trooper • You've Got Another Thing Comin' • The Zoo

00699730\$14.95



Nirvana

All Apologies • Come as You Are • Dumb • Heart Shaped Box • In Bloom • Lithium • Rape Me • Smells Like Teen Spirit

00700116\$14.95



Pink Floyd - Dark Side of the Moon

Any Colour You Like • Brain Damage • Breathe • Eclipse • Money • Time • Us and Them

00700116\$14.95



Pop Metal

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Peavey PXD Series Guitars

Peavey's PXD Series of extreme electric guitars captures the aggression and attitude of modern metal players. The series launches with four distinct models: (shown left to right) Tragic, Twenty-Three, Void and the Tomb. The guitars have satin black finishes, aged aluminum pickguards, and high-output Peavey VFL active pickups or EMG pickups with the EMG-AB Afterburner tone circuit, which boosts input gain up to 20dB. Options include Kahler tremolos, adjustable bridges with a string-through design and Coffin Case cases or gig bags.

List Prices: \$399.99–\$899.99
Peavey, peavey.com



DYMO DiscPainter

DYMO's DiscPainter is a dedicated CD/DVD printer that produces full-color 600dpi graphics in about a minute and 1,200dpi graphics in about three minutes. DiscPainter's RadialPrint technology allows it to print directly onto the disc as it spins, creating professional quality images quickly. Novices and experienced designers can create and manipulate text, fonts, colors and graphics of their own design or use any of the dozens of ready-made canvasses included with the software. DiscPainter is Mac and PC compatible and comes with a USB 2.0 cable, AC power supply, three inkjet printable discs and a full-color ink cartridge good for about 100 discs.

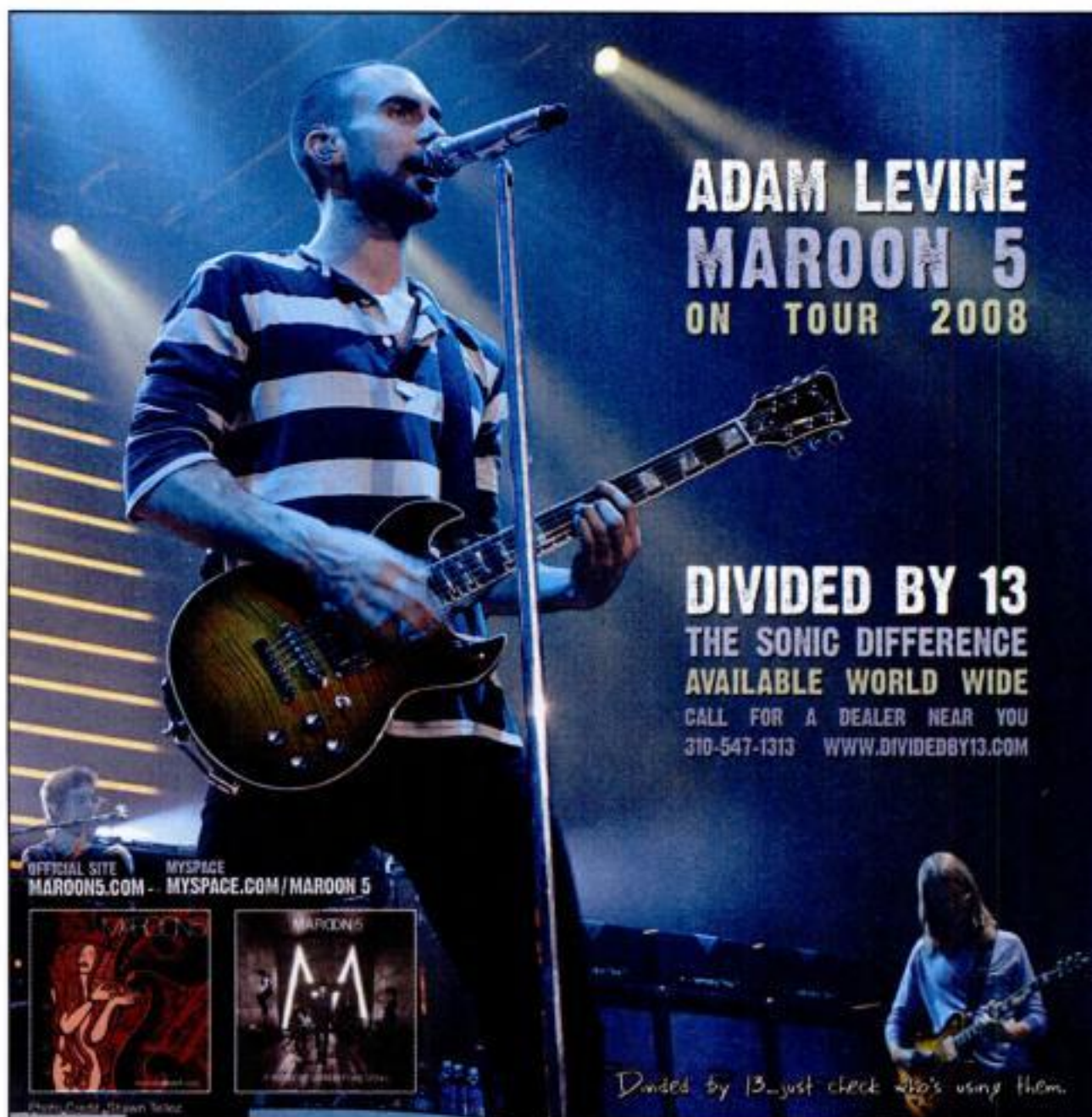
List Price: \$349.95
DYMO, dymo.com



Planet Waves Stoned Leather Collection

Planet Waves' new Stoned Leather Collection features six strap designs: the Baron, Bio-Mechanics, Horror Show, the Pentangle, Blood Stripes and Fashion X. The straps are made of high-quality distressed leather and are printed with a unique process that prevents the graphics from scratching off with normal use.

List Price: \$69.99
Planet Waves, planetwaves.com



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Seymour Duncan

Twin Tube Mayhem

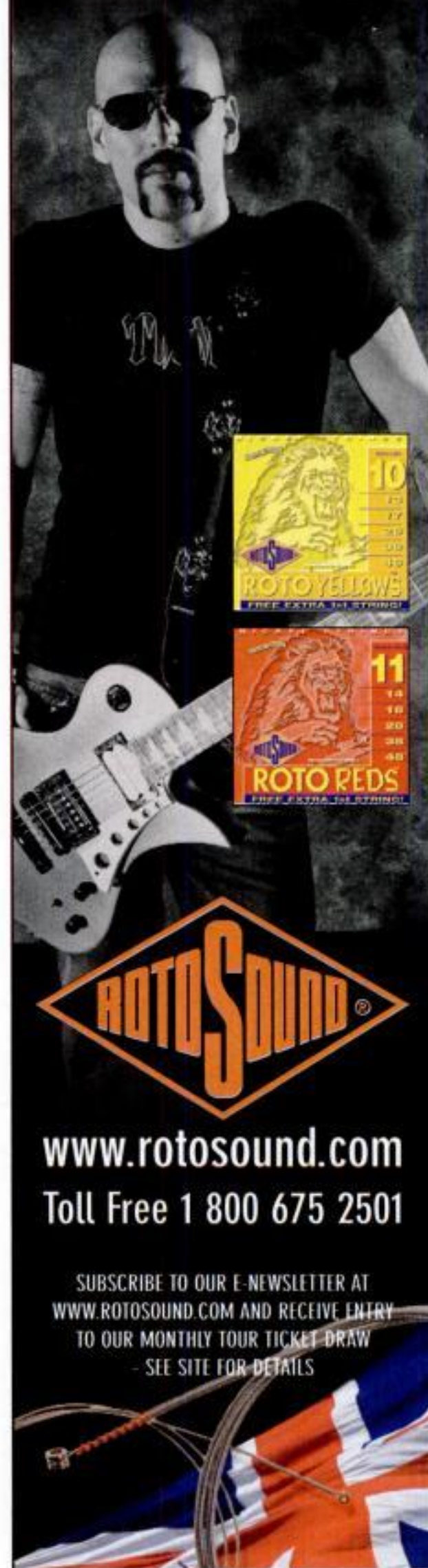
death-in-a-box

Aggression. Destruction. Doom. It's all right there in the video demo of the SFX-04 Twin Tube Mayhem on seymourduncan.com.

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ORANGE ALERT

Orange Thunderverb 50 head

Deceptively simple controls offer a surprisingly wide range of tones.

BY TERRY BUDDINGH

SOMETIMES YOU HAVE TO smack people in the head to get their attention. Forty years ago, Orange founder Cliff Cooper applied that strategy—in a visual sense, at least—when he teamed-up with legendary British amp guru Mat Mathias to develop the first Orange amplifier designs. With their bright orange covering and huge gloss-white front panels—replete with pictogram graphics, bubblegum-font logo and boastful “Voice of the World” coat of arms—Orange amps burst onto the scene with a fresh aesthetic approach that completely captured the vibe of Great Britain’s ever-so-Mod Sixties.

Forty years later, Orange is enjoying the phenomenal success of its Tiny Terror 15-watt mini amp, and anticipation has been building for their next hot design. It’s always big news when Orange introduces a new model, so I decided to take a closer look at the latest creation from the lads in a town north of London called Borehamwood.

FEATURES

WHILE THE DISTINCTIVE Orange appearance has remained relatively unchanged over the past 40 years, the amp’s features and circuitry have been significantly updated since Adrian Emsley joined the team a decade ago. Emsley’s simple-yet-contemporary design approach transported Orange to the modern era, and the recent success of the Tiny Terror is proof he’s on the right track.

Currently there are two models in Orange’s Thunderverb Series: the 200 and the 50. The Thunderverb 200 is fitted with four 6550 output tubes running at very high voltages for maximum power, firmness and punch. In contrast, the Thunderverb 50 uses a pair of EL34s running at more moderate voltages for a more pliant dynamic response and feel. The EL34s speak with a stronger British accent, too, and they also offer more crunch and grind when overdriven.

The two Thunderverb models have identical preamps, and their unique preamp design is absolutely brilliant in its simplicity. Stripped to the bone, Channel B is the simpler of the two channels; it has four gain stages and just three controls: gain, shape and volume. The gain control is a double-ganged pot that adjusts the gain of the first and second stages *simultaneously*, thus providing an incredible range of gain from just one knob. The unique



ORANGE
THUNDERVERB
50 HEAD

LIST PRICE: \$2,199.00

MANUFACTURER:
Orange, orangeamps.com

POWER OUTPUT: 50
watts

CHANNELS: Two
FEATURES: All-tube signal path, solid-state power supply rectifiers, powder-coated welded steel chassis, gold-plated jack contacts, ceramic tube sockets, Omron switching relays, Ruby three-spring reverb tank, Demeter Windings transformers

CONTROLS: Channel A: gain, treble, middle, bass, volume; master reverb and attenuator; Channel B: gain, shape, volume; channel selector switch and standby switch

TUBE COMPLEMENT: Four 12AX7 and two 12AT7 preamp tubes, two EL34 output tubes

FOOTSWITCHABLE FUNCTIONS: Channel, reverb, and attenuator (footswitches not included)



shape control also uses a double-ganged pot to provide a surprisingly wide range of tones.

Channel A has four gain stages and a double-ganged gain pot, but it’s equipped with separate treble, middle and bass controls. After the preamp sections, the signal is sent to a tube-driven effect loop that is followed by an all-tube spring reverb circuit. The attenuator control is a double-ganged pot that reduces the level after the long-tailed pair phase-inverter tube.

PERFORMANCE

WHILE THE THUNDERVERB’S two channels have similar gain structures, there are some subtle differences in their tonal characters. Channel B’s high frequencies can sound a bit sweeter than Channel A, and its mids can sound a bit more scooped. Channel B’s low end can reach a little deeper, too. Higher gain knob settings can impart a more toothy edge to Channel B’s inherently sweet chime, easily evoking the fabled “blizzard of nails” texture. Wickedly scooped metal tones are on tap here as well.

Channel A’s treble bites with bigger teeth, and its three tone controls provide a wider variety of sounds. It can sound punchy and clean, crunchy

and raw, or completely over the top depending on where you set the gain control. In addition, the attenuator control lets you overdrive the phase inverter tube for even more saturation, and it also helps tame the amp’s volume level.

Overall, the Thunderverb 50 presents an exquisitely complex and detailed texture regardless of gain or tone control setting, a characteristic that can be attributed in part to its specially designed Demeter Windings output transformer.

THE BOTTOM LINE

ANY WAY YOU SLICE IT, the Orange Thunderverb 50 is a stellar example of the amp-building art. Its design warrants praise for its simplicity, and its two independent preamp channels let you produce virtually any tone imaginable with just 10 knobs. Most impressive is the quality of tones, a level of refined texture rare even among many of the hallowed vintage classics. ●

PRO

SIMPLE YET POWERFUL CONTROLS; AMAZING RANGE OF TONES; MASSIVE REVERB; ROADWORTHY DESIGN AND CONSTRUCTION

CON

NO OUTPUT JACK FOR FOUR-OHM CABS

STELLAR PERFORMERS



Stereo Memory Man with Hazarai

It's an echo, multi-tap delay, reverse echo, and performance looper with up to 30 seconds of loop time, all in true stereo! Featuring tap tempo, vintage tape echo filtering, and 8 programmable presets... it's got all the Hazarai. Destined to be one of the most inspiring tools on your pedalboard.



Holy Stain

Righteous multi-effect possibilities emerge when Reverbs, Pitch Shifting and celestial Tremolo meld with pure analog Drive and Fuzz. The brilliance of the Stain lies in the dynamic interaction of its controls – create novel tonal metaphors. Stain the hearts of your fans!



#1 Echo

Up to two seconds of delay with a warm analog style decay. Sits beautifully in any track or performance. EH has a reputation for quality delays and this number is a prime example.



Micro POG

Make your 6-string ring like a 12. Make your 4-string bass pump like an 8. Convert your guitar into a convincing bass. Generate organ-like harmonic structures with fast, glitch-free polyphonic tracking.



Stereo Electric Mistress

Generate panoramic Axis: Bold As Love textures. Manually flange or freeze sound in Filter Matrix mode. Use Chorus with Flanger for rich modulations. Colorful and seductive in stereo!



Germanium OD

Classic 60's overdrive from genuine germanium transistors. Bias and Volts controls let you easily dial in that perfect vintage germanium tone. Need proof? Listen to the online demo.



Holy Grail +

This upgrade of the Holy Grail adds graceful Room Reverb and a multi-function control for reverb time, damping, and modulation speed. The Grail just got a little more divine!



Knockout

This powerful two-filter combination makes your humbuckers sound like single coils and your Strat sound like a Tele. Use after distortion for the heavy-weight punch of the metal masters. Awesome on bass!

electro-harmonix

www.ehx.com www.myspace.com/ehpedals

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LIGHT THERAPY

Mackie SRM450v2 active monitor

BY DANNY MILES

IF YOU'RE SHORT FOR TIME, here's the review in a nutshell: Mackie's SRM450v2 Active Monitor is a great-sounding powered speaker that's easy to haul around. And for those of us who go pale at the thought of pulling a rack full of power amps out of the van, that information alone might make you want to check out the SRM450v2. But there's more to this story than a back-friendly cabinet. The SRM450v2 boasts a host of little innovations that help it produce consistently good sound.

FEATURES

THE SRM450V2 is a two-way biamped system. For those new to this terminology, a biamped speaker features separate built-in amps for the low- and high-frequency drivers. The enclosure has a 12-inch low-frequency driver and a 1 3/4-inch titanium compression high-frequency driver capable of handling 300 and 100 watts, respectively. The high-freq driver features a wide-dispersal horn designed to project sound all around the room, allowing listeners outside the speaker's "sweet spot" to hear you in all your glory.

Mackie's promo materials make a point of saying that "active" means more than "powered," and the company has a good case for this claim. In addition to the internal amplifier section, which boasts a large toroidal transformer and beefy storage capacitors, the SRM450v2 sports some pretty sophisticated electronics, such as a Linkwitz-Riley active electronic, that help improve performance and clarity.

The speakers are also time-aligned to compensate for the inherent problem of projecting low and high frequencies. In most designs, the tweeter is situated farther back in the cabinet than the woofer, so that the bass frequencies reach the listener first. In the SRM450v2, Mackie has moved the high-frequency driver forward in relation to the woofer, so that lows and highs reach the listeners' ears at the same time. In addition, the woofer interacts with the amplifier using a servo-feedback damping circuit for more consistent bass response.

One of the SRM450v2's most im-

pressive features isn't in the electronics but rather the cabinet. The shape of the box and the airflow within it maximize response, and its asymmetrical monocoque design has no parallel surfaces, so that reflections don't interfere with the speakers' response. The cabinet is very sturdy, made of a lightweight plastic that seems more than up for the rigors of the road, despite its light weight. In addition, the speaker can be pole mounted, stood on its base or side and used onstage as a floor monitor.

Controls and connections are on the rear panel. These include an XLR balanced input and an XLR parallel pass-through that allows multiple units to be chained together, the power connection and power switch, the level control (more on this in a moment), and two EQ switches: contour, which adjusts response by giving a 3dB boost below 100Hz and above 12kHz; and low cut, which rolls off frequencies below 75Hz to reduce problems such as rumbling.

The level control is there to optimize the power amps' response to various sources. It can be boosted high enough to accept a mic directly—a handy feature for singer songwriters—and an LED helps you set levels correctly. One cool extra is the Timed Turnoff switch: when activated, the switch turns off the speaker after three minutes without an input signal. If the circuit senses an input level of as little as -45dB, the amps come back on automatically. LEDs indicate signal present, power on, audio peaks and thermal overload, a situation in which the electronics automatically shut off to cool down. It would have been nice to see those on the front panel, which has no controls but does feature an LED power indicator.

PERFORMANCE

FED A RANGE of signals from a Yamaha digital mixer, the SRM450v2 impressed me with its tight sound and ability to kick loudly without distortion. The amp is optimized for the 450's individual drivers, and the crossover helps the SRM deliver tight, clear and punchy sound with plenty of headroom, impressive volume and great bass response given the speaker's size. The system can be coupled to a subwoofer if you need



The high-freq driver's wide-dispersal horn projects sound all around the room.

The cabinet's shape and the airflow within it maximize response, while its asymmetrical design eliminates reflections that can produce frequency aberrations.

The 12-inch low-frequency driver employs a servo-feedback damping circuit for more consistent bass response.

MACKIE SRM450v2 ACTIVE MONITOR

LIST PRICE: \$899.00
MANUFACTURER: Mackie, mackie.com
LOW-FREQUENCY DRIVER: 12 inches, with five-inch voice coil
HIGH-FREQUENCY DRIVER: 1 3/4-inch diaphragm; 1-inch diameter horn exit
POWER HANDLING: 450 watts RMS
SENSITIVITY: 98dB
FREQUENCY RESPONSE (-3 DB): 55Hz-18kHz
FREQUENCY RANGE (-10 DB): 45Hz-20kHz
MAX SPL LONG-TERM: 124dB
MAX SPL PEAK: 127dB
CROSSOVER: Linkwitz-Riley, 24 dB/octave @ 1,600Hz
TOTAL AMP POWER: 400 watts (100 for high frequencies, 300 for low frequencies)
CONNECTIONS: Balanced XLR input; XLR pass-through/output

more lows. The speakers' ability to disperse sound over 90 degrees from the center is also a plus. The sound from my pair of SRM450v2s filled the room without having to crank the speakers up too loud.

Setup was easy, and I applaud Mackie's typically well-illustrated owner's manual and extensive online info. These guys know how to talk to regular musicians as well as techies, but they don't dumb it down, either.

THE BOTTOM LINE

THERE ARE a lot of good powered monitors on the market these days, but the Mackie SRM450v2 stands out because of its combination of light weight, smart design, and good tone. It's not cheap, but when you consider the company's reputation for reliability, this speaker is worth a serious audition. ★

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PURE AND SIMPLE

K&K Sound PowerMix Pure XT Western pickup system

BY CHRIS GILL

FOR MANY YEARS, crystal piezo saddle pickups and bridge-plate transducer systems existed in separate worlds, both offering guitarists good solutions for amplifying acoustic instruments. During the Nineties, someone realized that you could combine both pickups together to take advantage of the characteristic strengths of each system, resulting in tone that was warmer, more natural and more responsive than using either pickup separately. Since then, dual- and triple-pickup systems have become the new standard for acoustic specialists who desire rich, organic tones and greater creative flexibility when plugging in.

K&K Sound started making acoustic guitar bridge-plate pickups in 1990, and over the years the company has earned a devoted cult following of discriminating acoustic players. The K&K Sound PowerMix Pure system combines K&K's acclaimed bridge-plate transducer system with its proprietary piezo crystal under-saddle pickup technology to provide an ideal balance of body and string vibrations. The system is available in six configurations, which include options for nylon- or steel-string instruments and internal or external preamps. I evaluated the PowerMix Pure XT Western package, designed for steel-string guitars and featuring an external preamp.

FEATURES

THE POWERMIX PURE XT Western system consists of three major components: the Pure Western bridge-plate transducer, the FanTaStick under-saddle piezo pickup and the Dual Channel Pro ST external stereo preamp. The Pure Western transducer consists of three pickup heads that mount on the bridge-plate between the sound hole and string-pin holes. K&K offers a selection of large pickups that are removable and mini pickups that are designed for permanent installation with superglue. The mini pickups have flatter frequency response, while the removable pickups offer increased output and slightly boosted bass and midrange response.

The FanTaStick under-saddle pickup features "super light" construction and wider crystals that provide higher and



The main/mix output blends signals from both pickups and functions as an individual output when a cable is connected to the other output jack.



The Pure Western transducer features three pickup heads for producing balanced bass, mid and treble response.

The Dual Channel Pro ST preamp has a clip for mounting the unit on a guitar strap or belt.

more balanced output than most other under-saddle piezo pickups. This pickup is designed to respond more to top vibrations than the strings, which provides warmer tone and smoother attack transients than most piezo pickups and suffers no loss in output when strings aren't at full tension, which is ideal for guitarists who use "slack" tunings. Like other under-saddle piezos, the FanTaStick pickup requires drilling of a small hole in the saddle slot for installation.

The Dual Channel Pro ST is an external, belt- or strap-mounted stereo preamp system that's a little larger than a pack of cigarettes. This preamp allows you to control volume and three-band EQ (bass, mid, treble) for the bridge-plate transducers and saddle pickup separately. Both pickups connect to the Dual Channel Pro ST via a single stereo cable, and two output jacks are provided for sending the bridge-plate and saddle pickup signals individually to separate inputs/channels on an amp or mixing board. To blend the output of both pickups to a single channel, you can connect a mono guitar cable to the main/mix output.

PERFORMANCE

MOST DUAL-PICKUP acoustic guitar systems produce tone that is greater than the sum of each part, but the PowerMix Pure system has the extra advantage of starting with components that are better than many other bridge-plate and under-saddle pickups available on the market. The under-saddle piezo pickups sound great on their own, producing microphone-like natural tones and pleasant attack with none of

COMPOSITE ACOUSTICS EX PLAYER ACOUSTIC GUITAR

LIST PRICE: \$366.00
MANUFACTURER: K&K Sound, kksound.com
PICKUPS: Pure Western bridge-plate transducer, FanTaStick under-saddle crystal piezo
PREAMP: Dual Channel Pro ST
PREAMP CONTROLS: Volume 1, volume 2, bass, middle and treble EQ for each channel (internal trim pots)
PREAMP INPUT: Mix (via stereo cable)
PREAMP OUTPUTS: Main/mix, output 2
POWER: Single nine-volt battery

the harsh, "quacking" upper midrange overtones some piezos produce. The bridge-plate transducers deliver rich, full bass and exceptional, reverb-like resonance that usually can only be captured with a high-quality condenser mic. Perfectly balanced, these two pickups combine to produce exceptionally rich, complex and organic acoustic tone.

The preamp system more than amply gets the job done, but note that you can control only the volume for each pickup during performance. EQ adjustments are made by removing the Dual Channel Pro ST's cover and tweaking internal trim pots, which provide an impressive +/-20dB range. Most guitarists will be comfortable with this "set-and-forget" arrangement once they've dialed in the perfect tone, but they aren't able to tame runaway feedback by backing down an EQ peak during performance. Fortunately, the PowerMix Pure system is highly resistant to feedback even when playing the guitar in high-volume situations.

THE BOTTOM LINE

THE K&K SOUND PowerMix Pure system produces some of the most natural-sounding tones I've ever heard from an acoustic guitar pickup system. Although it's not as feature-laden as many other systems, PowerMix Pure lives up to its name by delivering pure, unadulterated acoustic sound that comes as close to unplugged tone as I've heard from a pickup system.

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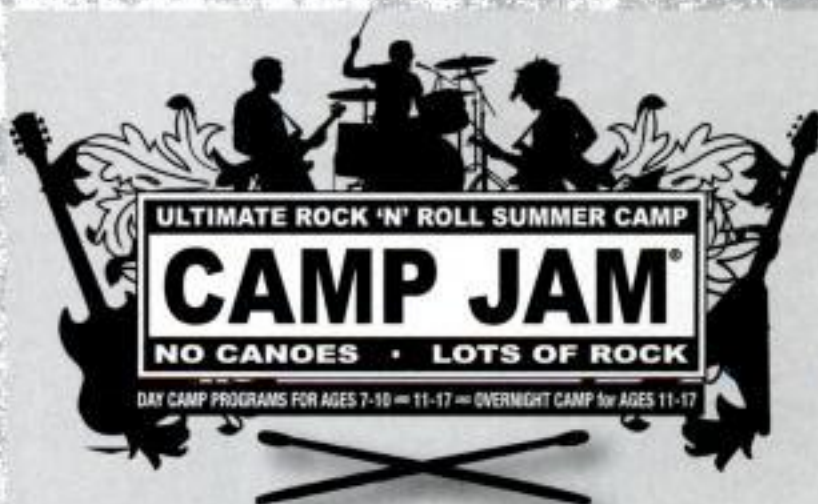
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WHAT'S THE BUZZ?

Matt Bruck recommends a last-ditch effort to save a noisy Rickenbacker bass.

I have an all-original '73 Rickenbacker 4001 bass that has a rattling buzz on the open low E string. My guitar tech, a very skilled veteran of some 20-plus years, has taken the entire thing apart and can not determine the source of the buzz. The only part he cannot examine is the truss rod. He says the only way to get at the truss rod is to pull the binding and fretboard off the neck.

Is it possible that the truss rod is vibrating, and if so, can it be fixed? My tech thinks the cost of such a repair would be at or above the value of the instrument. I can't stand the thought of my bass becoming a wall ornament, but a bass that can't play a low E without a rattle is pretty much worthless.

—Gene Crout, Arvada, CO

It absolutely could be the truss rod that is rattling. But while I agree with your repair guy about how to get to the truss rod to examine it, I don't agree with his assessment of the cost of the repair. I checked on your bass, and in good condition it's worth about \$1,500 to \$2,000. Replacing the truss rod would cost about \$500 or less, by my estimate.

Now, pulling a fretboard definitely sucks, and \$500 is a lot of money to spend on a repair. But I figure that this is a bass you love, so isn't it worth the money to save it? If not, your solution is simple: dump the bass and let someone else figure out what's wrong with it. However, if this were my bass, I would go to a few techs and get estimates. This type of job demands an experienced repairperson, so don't leave the work to an amateur. It may be difficult to find a few techs who can do the job, but I still think it's worth the effort. Best of luck.

I own a Gibson Explorer and have recently been having problems with its pickup selector. It works fine in the middle and bridge positions, but when I try to set it in the neck position, the selector falls back to the middle position. Is this an easy fix, or do I need to replace the whole toggle switch?

—Peter Hildreth, New York, NY



RICKENBACKER 4001

Once a toggle switch starts to fail, I think it's time to replace it. I've never really seen one repaired, and I have no patience with stuff like that. If it doesn't work the way it's supposed to, I think it's time for a new switch. This is a very simple replacement procedure for a qualified guitar repairperson. The part is inexpensive, and the repair consists of simply disconnecting the old switch, attaching the new switch with a few soldered connections and mounting it in place. Though it's a simple task, I do not recommend that you attempt this yourself if you're not experienced with repair work and, especially, with soldering.

Why would you run effects through an amp's effect loop and not through the front of the amp? I usually run my effects through the front. Is this wrong?

—Chris Albertson, St. John, ND

I think your question is good, and it's one that many guitarists ask themselves. To begin, there is no right and wrong here, only what sounds best to you. An effect loop is another place in the signal path that offers you the alternative of inserting an external component (like a stomp box) into the signal chain. Patching an effect into the loop will produce a different sound characteristic than if it were plugged into the front of the amp. Any effect you plug into the front of the amp is going to have its sound colored, because the signal will pass through the amp's preamp, where it will be subjected to gain and EQ. This can impart a very desirable tone, whereas plugging the same effect into the loop introduces it after the gain and EQ stages.

I suggest you try effects in both places to see what sounds best to your ears. I dig plac-

ing effects like phasers, tremolos and wah-wahs in front of the amp, whereas delays and other effects can sometimes sound better placed in a loop. There are no steadfast rules except to go with what sounds best to you.

I need help getting a good live sound. I have an ash-bodied Fender American Fat Strat Deluxe. I replaced the Fender DH1 humbucker with a Seymour Duncan SH5 at the bridge and Fender Noiseless pickups in the neck and middle positions. My problem is getting a good warm sound. At church we use a Line 6 POD XT Live direct into a Yamaha stereo board and Avion monitors. It seems that every setting I try is too bright or too dull. Can I use a tube preamp before or after the Line 6 to warm up the sound? Any other suggestions?

—Chris

Before you try to integrate tube preamps and other gear into your setup, I think you and the person running your mixer should spend more time trying to get the sound you want from your existing gear and the mixer. I know it isn't easy to get a sound that cuts through the mix when you're going direct through a PA system. However, I think that devoting some time to the effort could pay off for you.

For a start, play with the EQ on your POD and on the board to see if you can improve the sound. Play your instrument solo to get a good sound, then play with the other band members and tweak the sound accordingly. A lot of guitarists don't realize that a guitar tone that sounds good on its own may not work well when combined with other instruments.

If you try these things and still can't get pleasing results, you might consider using a preamp or perhaps an amp. I think that adding a combo amp would help you dramatically. As it stands, you're completely dependent on the PA for your sound. A combo amp would allow you to offset whatever is coming from the PA that's not satisfying to you. ●



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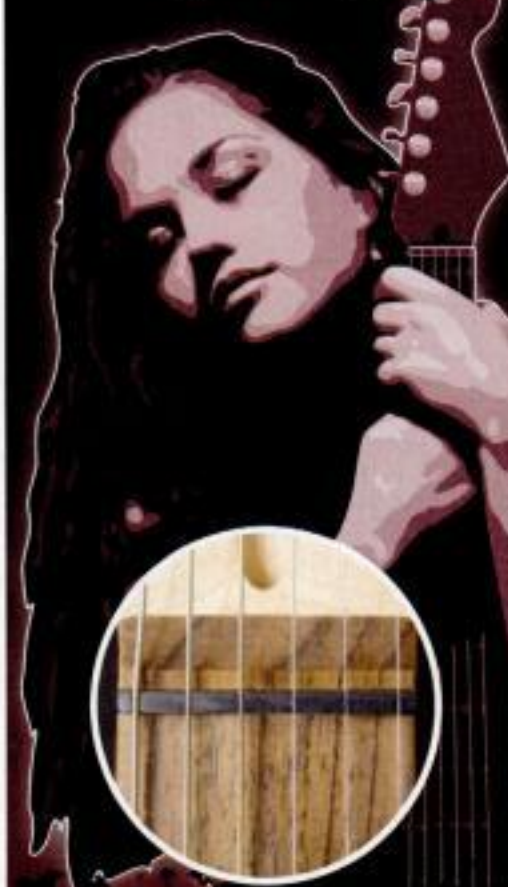


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HOW TO CHOOSE BASS STRINGS



**STAINLESS
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HOW TO CHOOSE **BASS STRINGS****STRING
MADNESS**

HEX CORE, ROUND CORE, ROUNDWOUND, FLATWOUND, STAINLESS STEEL, COATED... WITH SO MANY OPTIONS AVAILABLE, CHOOSING BASS STRINGS HAS BECOME INFURIATINGLY DIFFICULT. THIS MONTH, WE UNTANGLE THE JARGON AND SHOW YOU HOW TO FIND THE RIGHT STRINGS WITHOUT LOSING YOUR SANITY.

BY ED FRIEDLAND

BASSISTS SPEND A lot of time and money chasing that most elusive dream: killer tone. Salty old pros will tell you it's all in the hands, and they are correct. After all, the first thing your hands touch when you play is a string. Pickups, amps, electronics, wood and technique all play major roles in defining your tone, but the string is the vibrating core where sound begins.

With so many different brands and types of string available, how do you pick the set that will give you the tone you lust for? Ultimately, you'll have to experiment to find your favorite string, but understanding how construction and materials affect the end product can help you decipher marketing hype and narrow down your choices from of the hundreds of sets on the market.

GETTING STARTED

BASS STRINGS ARE not cheap, so before you start dropping \$20 on a pack of four, think about your tone goals. Next, answer these questions: Do you play fingerstyle or pickstyle? Do you slap or tap? Are you playing hard rock, folk rock, jazz, or—all of the above? Do you have a light

touch, or do you dig in with an aggressive attack? Do you play lots of harmonics? Do you like to bend strings? Do you play a four-, five- or six-string bass? Is its scale length 30, 32, 34 or 35 inches? Is it fretted or fretless? Do the strings go through the body or through the bridge? Your responses will help you narrow your string selection dramatically.

It is also important to determine how much string tension your bass can handle. A 24-fret neck-through-body instrument without reinforcement bars may be too flimsy for high-tension strings, whereas a 20-fret bolt-on neck with reinforcement, or a five-piece laminate neck may be solid enough to handle any string. Again, answering these questions will help you get closer to choosing the right string for you.

HARD CORE

ALL ELECTRIC BASS strings begin with some type of core, a high-carbon steel wire around which the outer layers of metal are wrapped. There are two types of cores in use: hexagonal and round core. The hex core "bites in" to the wrap wire, creating a tighter bond. All factors being equal, a hex core will have a tighter feel and cause less



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string excursion—temporary oscillation when the string is plucked—than a round core, allowing you to set your action lower with less fret buzz.

According to Dean Markley, round-core strings have more mass than hex-core strings and, because there is total contact between the core and the wrap wire, produce more depth and brilliance. Round-core strings typically have a looser feel that works well for bending, and allows for higher action without adding too much tension.

WRAP MUSIC

THE WRAP LAYER is what you feel under your hands. It has a significant effect on the tone and performance of a string. A typical E string will have two or three wraps of wire depending on the thickness of the core and the gauge (two other important factors that determine string tension).

Stainless steel, and nickel are the two most common types of wrap wire material, although phosphor bronze is used to wrap acoustic bass guitar strings. Stainless-steel strings are corrosion resistant, so they can sound “fresh” longer and have a brighter tone than nickel. Being a harder metal, it can also cause more fret wear than nickel if you have an aggressive fretting hand. Most nickel strings are actually wrapped with nickel-plated steel, (except for DR Jonas Hellborgs, Infeld Super Alloys, and Pyramids which are wrapped in nickel alloy). Nickel strings are not as bright sounding as stainless but have greater magnetic properties that, in combination with a pickup, make them louder than stainless-steel strings. And because they oxidize, the tone of nickel strings will “warm up” over time and lose its fresh-sounding bright edge.

WRAP VARIATIONS ROUNDWOUNDS

ROTOSOUND INTRODUCED ITS Swing Bass 66 set in 1962, and since then, roundwounds have become the most popular type of string for electric bass. Their bright, edgy tone brought the bass guitar to the sonic foreground of rock and roll and pushed bass amp technology ahead in order to reproduce their wider tonal spectrum. The Who's John Entwistle was one of the first bassists to use this new type of string, and his growly attack, piano-like clarity and sustain personified the roundwound sound.

The strong, articulated attack of rounds is well suited for slapping, tapping, hard rock and other aggressive playing styles. To accommodate the wide range of applications, manufacturers have fine-tuned their formulas and production techniques to offer many options. For example, while DR makes roundwound strings with round and hex cores and stainless or nickel wrap, they also use other methods to alter the tone. The company's Marcus Miller Series Fat Beam set uses the same materials as the round-core stainless-steel High Beams but are wound at a slower speed, something that DR says creates a fuller low-end response.

Thomastik-Infeld makes a set called Power Bass, which uses a thinner hex core and a wrap material with high iron content to produce a more magnetic, hence louder, string

with low tension. Note that some companies mix materials in an attempt to achieve the best of both worlds. Dean Markley Alchemy strings blend a stainless-steel underwrap with silver-plated nickel-steel overwrap and are gold colored. LaBella Slappers are also nickel-plated steel over stainless.

As you can see, there are many ways to make roundwound strings. Research the brands that interest you, talk to knowledgeable sales people, ask your bass playing friends and, most importantly, try different strings.

FLATWOUNDS

WHEN LEO FENDER first developed the Precision Bass in 1951, there were no electric bass strings. To test out his new invention, he took gut strings from an upright bass and wrapped the part that crossed over the magnetic pickup with metal wire. It was a temporary solution—not long afterward, Fender commissioned the V.C. Squier company to produce the first electric bass strings—and they were flatwound.

Flatwound strings use a ribbon-like metal wrap around the core, and have a smooth feel that greatly decreases finger noise when shifting positions. They are associated with old-school tone, which is dark, with less sustain and a deep fundamental. Flats work great for blues, country, Americana, reggae, early rock and roll, soul and R&B, or anything that requires a fat, warm bass tone. But flats can be aggressive, too. Steve Harris of Iron Maiden has long played on Rotosound flats, and Chris Chaney of Jane's Addiction uses D'Addario Chrome Flats. Legendary Motown session bassist James Jamerson, like many greats from the Sixties, used LaBella flatwounds, which are known for their deep bottom and longevity. Legend has it that Jamerson once played on a string for so long that, when it finally broke, he sent it back to the factory in the hope that it could be welded back together.

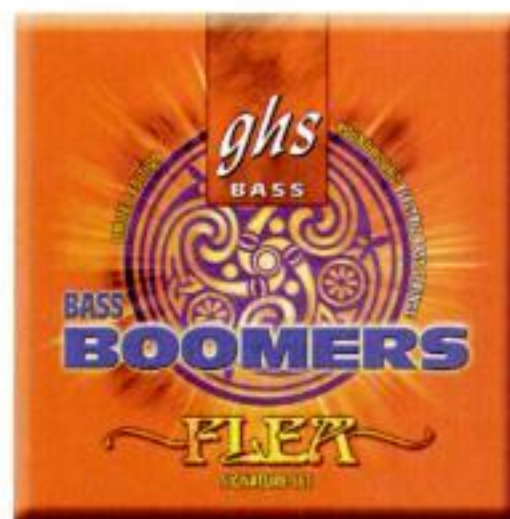
Many fretless players prefer flatwound strings for their upright-bass tone and ease on bare fretboards. Thomastik-Infeld made upright bass strings for many years before they developed electric bass strings, and the company's Jazz Bass Flat set has many similar qualities.

IN BETWEEN

SOME BASSISTS LIKE the smooth feel of flatwounds but want a string with the bite of a roundwound. To meet this demand, several companies make strings that combine the two qualities. GHS Brite Flat and Pressure Wound bass strings employ a round wrap wire that is ground flat prior to winding. D'Addario Half Rounds use round wrap that is ground flat after winding. Dean Markley's take on this string genre is the FretMaster set, which features a round wrap that is lightly ground down over the length that travels along the fretboard.

TAPEWOUNDS

SEVERAL MANUFACTURERS make a string with flat black nylon “tape” as the final wrap. This gives the string a smooth feel, and a warm, natural tone that works great for simulating an upright bass on a fretless, or getting a loud, clear



GHS Flea Signature Bass Boomers



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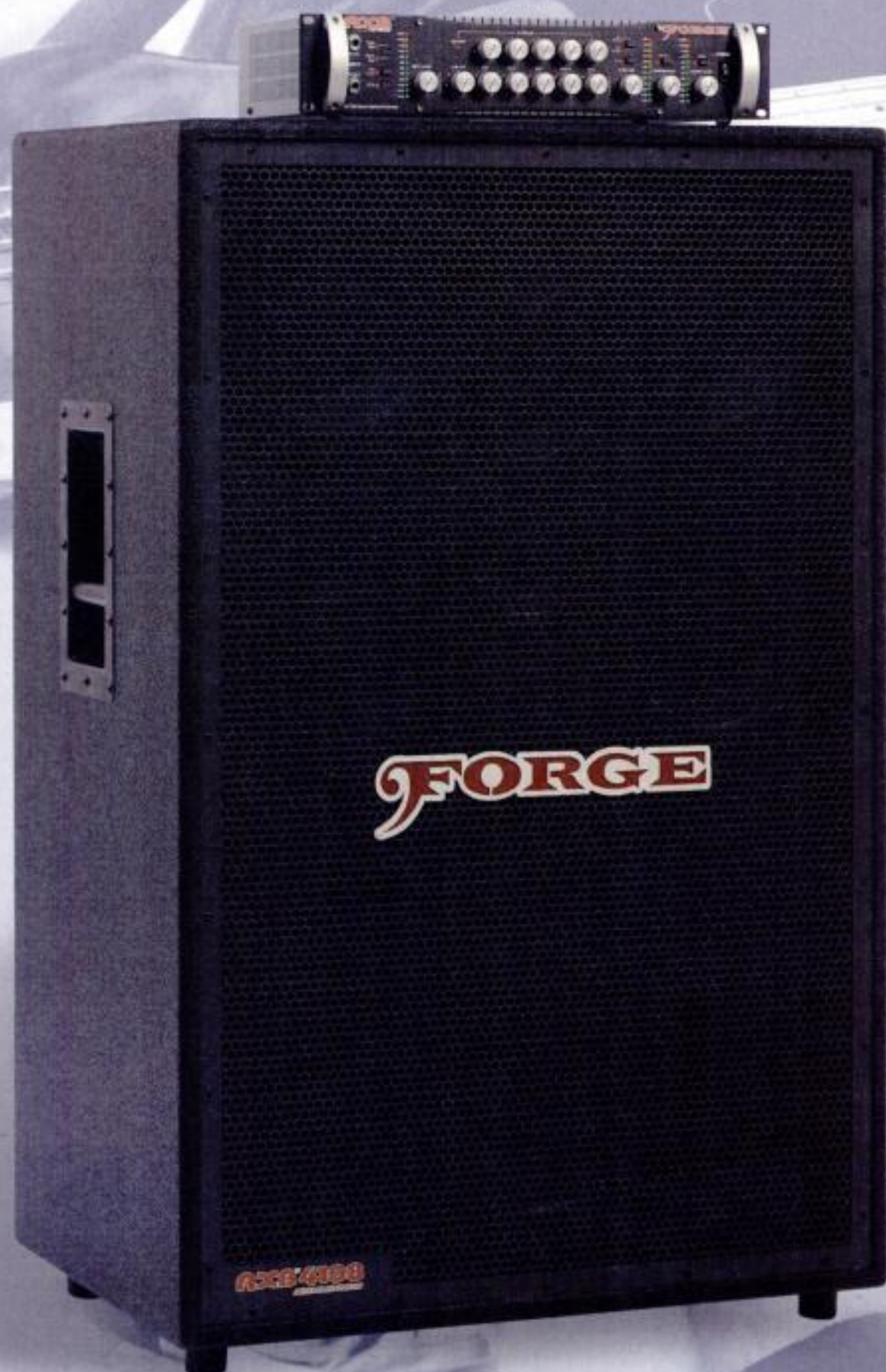
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TRI-AMPED ENCLOSURE

SEVEN-TUBE PREAMP HEAD

The FORGE™ AXB™ bass amp series is the first to incorporate the speakers and power amps in a Servo-Controlled, Active Parametric Synthesis Technology, Tri-Amplified system. This delivers extended bass frequency response (Active eXtended Bass), minimal distortion and superior transient response with clean articulated bass notes all the way into the subwoofer range. It also eliminates the muddy sound that passive bass amps suffer when a drop-tuned 4-string, or 5- or 6-string bass is used, while still delivering solid mids and punchy highs.



AXB Bass Tube Preamp Head Features:

- Five 12AX7 & two 12AU7 tubes
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- Input & Output Level controls with LED ladders
- Tube Compressor with Level control, In/Out switch and LED ladder
- FX Loop with selectable In/Out and Pre/Post EQ
- Balanced Direct Out with Ground Lift, Mic/Line switch and selectable Pre/Post Compressor
- Balanced/Unbalanced line-level Outputs to Active Tri-Amped Powered Speaker enclosure
- Footswitch and Tuner Out jacks
- Output Mute switch for quiet tuning

AXB 4108 Active Tri-Amped Bass Speaker Enclosure Features:

- Built-in Tri-Amplification – 2100 total watts – Sub (1,000 watts), Bass (800 watts), High (300 watts)
- Neodymium speakers – One 18" sub, four 10" bass, and three 5" high-frequency
- Servo-Controlled, Active Parametric Synthesis Technology
- Lightweight high-efficiency power amps
- Sub & High amp Level controls balance the Tri-Amplification relative to the Bass amp for room acoustics
- 10" speakers switchable from crossed-over to full-range for single miking application
- 5" high-frequency speakers eliminate unreliable, ear-ripping bullet tweeters
- Heavy duty casters, handles, & black Polymaric™ coating
- Tilt & roll design for easy portability – rolls through standard doors
- Light-weight 125 lbs (40 lbs lighter than a typical 8x10 bass enclosure)

FORGE™

forgebass.com



tone with less finger noise on an acoustic bass guitar. LaBella, Rotosound, GHS, and Fender all make variations of this type of string.

COATED STRINGS

COATED STRINGS ARE designed to prevent dirt, moisture, and dead skin from gunking up the wrap layer. If you have sweaty hands, play in smoke-filled bars or live in a humid climate, this type of string might save you some money. Both Elixir and Cleartone use a method that employs a thin

layer of coating over a roundwound string, providing a protective sheath. Bear in mind that coatings make the string sound less bright, something that may or may not be to your liking. Coatings also tend to diminish a string's vibration, but new thinner coatings have greatly decreased this effect. DR Extra Life, D'Addario EXP, and GHS Infinity Steel sets use a method where the wrap wire itself is coated before it is wound on the core. This allows the string to vibrate freely, but doesn't neces-



Elixir Nanoweb

sarily prevent the buildup of dead skin in the windings. DR also adds dyes to the coating to create colored strings.

PHOSPHOR BRONZE

IF YOU HAVE an acoustic bass guitar, chances are it came with phosphor-bronze strings, which are easily recognized by their bronze/copper color. Phosphor bronze strings are designed to produce more acoustic volume and work well with piezo pickups. They are roundwound and most often wrapped over a steel core, though Thomastik-Infeld uses a nylon core at the heart of its Acousticore set for a softer feel and mellower tone. The phosphor-bronze wrap tends to produce more fret noise than stainless or nickel wraps.

TAPERED STRINGS

TAPERING THE END of a string so a thinner section passes over the bridge is a fairly common practice on low B strings. When you buy a five-string set, ask if the B string is tapered or not. If your bass was set up for nontapered strings, you'll have to raise the bridge saddle to maintain the same action with a tapered string. While most string companies make tapered B strings, some are only available separately.

Many players feel tapered B strings have better intonation and a stronger fundamental due to the closer contact between the bridge and the string's core. It can also be argued that a tapered B vibrates more freely due to the decreased mass going over the bridge. While there seem to be many good reasons to use a tapered B string, nontapered is still the default for many players, who simply don't notice a difference. So much for science! However, if your bass has piezo pickups installed in the bridge, you'll need to use nontapered strings, as the pickup elements require full string contact to produce the best sound.

One more thing to consider: if your strings go through the body, the tapered section of the string may not actually reach the bridge saddle, defeating the purpose entirely. Some sets come with several strings taperwound: Dean Markley's SR2000 set, and LaBella Super Steps have tapered B, E, A, and D strings.

If you play a 34-inch-scale five-string, finding the right B string can become an epic search. The instrument's construction certainly plays an important role in the fight

Worlds Collide



John 'JD' DeServio
BLACK LABEL SOCIETY

Tim King
SOIL

Stu Hamm
Bx3/SOLO ARTIST

Nate Watts
STEVIE WONDER

INTRODUCING HYDRIVE: UNLIMITED POWER AND TONE FOR EVERY BASS PLAYER

HyDrive is a revolution in bass speaker technology that gives artists like JD DeServio, Tim King, Stu Hamm and Nate Watts the power and tone that's perfect for their individual styles. With an innovative cone design that fuses the warmth of paper with the clear, punchy attack of aluminum, HyDrive is the lightest, most powerful bass speaker ever made.

HyDrive speakers have neodymium magnets, cast aluminum frames, forced air cooling and large voice coils for reliable power handling at peak performance, so each 10" speaker delivers an amazing 250 Watts. And HyDrive gives you roadworthy strength and reliability with features like brushed steel grills, recessed side handles, diamond aluminum kickplates and heavy-duty casters on sealed, multi-chambered cabinets.

Cabinets this robust demanded three powerful new heads. The Kilo delivers 1,000 Watts of power and amazing features like Shape Control, Bass Attack Overdrive, a variable compressor and 10-band EQ. For ultra-raw power and warm tone with an edge, the LH1000 or LH500 use a classic 12AX7 tube front-end and deliver 1,000 or 500 Watts respectively, so there's plenty of power to go around.

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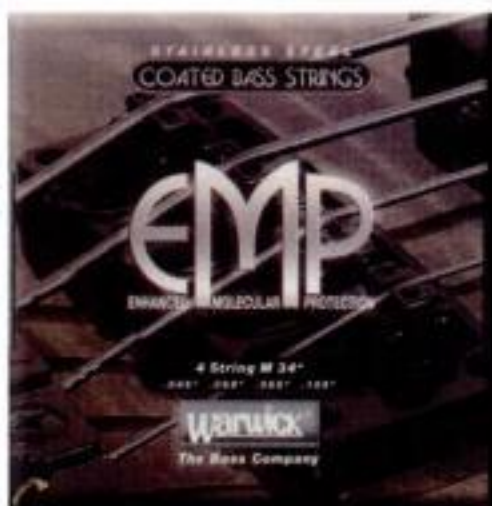
against FBS (Flabby B Syndrome), but choosing a string with a tighter feel can help your 34-inch-scale bass achieve a solid low end.

BARE ESSENTIALS

SOME MANUFACTURERS of tapered strings use a stepped-down winding in their tapered section, while others, taking the concept that less material on the bridge equals more sustain to the extreme, eliminate the windings entirely, leaving a bare core over the bridge saddle. A bare-core set will require that you raise your bridge saddles considerably to compensate for the difference in string thickness, and the overall feel tends to be more flexible. Several manufacturers make strings in this style; GHS Contact Core Super Steels have an exposed core, except for the G string, while SIT (Stay-In-Tune) calls its exposed-core set Power Core.

CRY BABYS

IN THE SEARCH for brighter and longer-lasting strings, some string companies have developed a cold solution. Dean Markley introduced the concept of cryogenically treating the core and wrap material, resulting in its Blue Steels. By freezing the core and wrap material down to -320°F, a molecular change occurs that is said to increase the high end and longevity of the string. GHS uses its own cryogenic process to make Sub Zero Boomers, while Kerly Music freezes its strings to -320°F and heats them up to 350°F—several times.



Warwick EMP Stainless-Steel Coated

Cryogenically treated strings do sound bright, but are they the brightest or longest lasting? It is hard arrive at a definitive answer when so many other variables play a part: Is your sweat acidic, or are your hands dry? Do you wash after eating pizza? Do you live in Arizona, or Florida? Instead of getting caught up in the science, just try them. After all, you can always change them.

GAUGE

GAUGE (THICKNESS) IS another very significant factor that determines string tension, tone and feel. The lower you tune a string, the larger its diameter must be to retain optimal playing tension. The down-tuning crowd has long known the secret to playability be-

low standard pitch is to use a heavier string. For many years the standard gauges have been, from G to E, .045, .065, .085 and .105, with low B strings usually clocking in at .125 or .130. In response to consumer demand, there are heavier sets specifically designed for tuning low, like GHS Boomers that are gauged .050, .070, .095 and .115.

CORE/WRAP RATIO

IN ADDITION TO the effects of round or hex core, the ratio between the core and wrap wire is a critical element in string making. The thickness of the core in relation to the thickness of the wrap greatly affects string tension and tone. Manufacturers deliberately work with this ratio to create different feels. For example, Thomastik-Infeld uses a relatively thin core wire, resulting in a low-tension string, something that many feel produces a more musical sound. On the other side of the spectrum, Dean Markley's Skullbuster set (.046, .066, .086, .106) is only slightly heavier than standard gauge, but due to a heavier core wire it has a stiffer feel that translates into better performance for aggressive playing styles and down tuning. By working with the core/wrap ratio as well as using a lower winding tension, Dunlop has set out to create a string that has greater flexibility and low tension and yet retains a strong fundamental, pronounced low mid-range and crunchy top end.

When trying different sets with varying

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tensions, remember that it may be necessary to adjust your truss rod and/or bridge saddles to achieve the best setup for that string.

SCALE LENGTH

THE VAST MAJORITY of four-string basses measure 34 inches from nut to bridge, so string makers have designated this as the long-scale standard. If you play a short-scale bass, (like a Gibson EB Series or a Hofner for example), you'll need to buy strings designated for that scale length (either 30 or 32 inches). However, some 34-inch-scale basses, including Laklands and certain Fenders, can be strung through the body, and that adds to the overall string length. The potential problem here is that a string with a silk-wrapped end may not clear the nut. The silk wrap is cosmetic, so it is possible to cut away a small section to make the string fit. Many through-body bridges also string through the bridge, so you may have to go with that option.

On a 35-inch-scale bass, you may want to check the string first to make sure it is long enough. Most standard long-scale sets will fit, but not if you want the strings to go through the body. DR makes its strings without silk ends, and they are wound long enough to fit up to 37 3/4-inch scale. Many string manufacturers make extra-long scale sets to accommodate the 35-inch scale.

Scale length also contributes to tighter string tension, and in fact, the 35-inch scale was



Kerly Music Bass Nickel Round Wound

adopted as a solution to FBS. A 35-inch-scale B string is undoubtedly tighter and clearer, but that tension can also affect the higher strings. This might lead you to consider using a round core string or one with a thinner core wire to help balance out the added tension.

MAN vs. MACHINE

SOME STRINGS ARE deliberately marketed as handmade (like DR), while others proudly extol the virtues of state-of-the-art computer controlled machines (like D'Addario). Which is better? First you must realize that even if a string is handmade, there are machines involved. While "handmade" evokes images of factory workers diligently wrapping core wire with their fingers, in fact winding ma-

chines hold and spin the core. The handmade element is the machine operator controlling the winding speed and tension while applying the wrap wires. This is a very specialized process that can take months of training, but ultimately can produce very consistent and high-quality strings.

On the other hand, technological advances applied to the string-making process have created winding machines that operate automatically with great accuracy and speed. This method can mass-produce strings uniformly, often at a lower cost to the consumer.

Which method is superior? The answer is: Whichever method produces the string that you like best.

WRAPPING IT UP

AS YOU CAN see, making bass strings is a complex process, but then so is choosing which bass strings are right for you. Understanding more about how strings are made will help you to make educated choices, but the process still involves an amount of trial and error. If you only play one bass, and stick to one type of music, it may be possible to find your one perfect string, but bassists with several instruments that cross over stylistic boundaries may have to find the perfect string for a particular bass or a particular style. Whatever the case, the process ultimately will be instructive and, when performed with care and thought, productive, too. □

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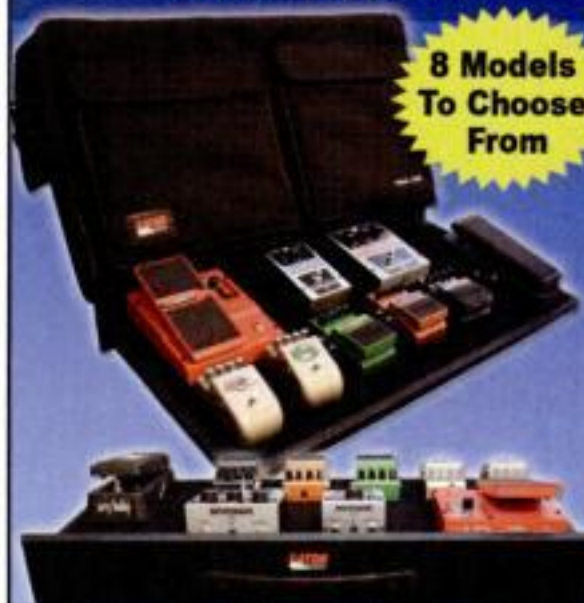
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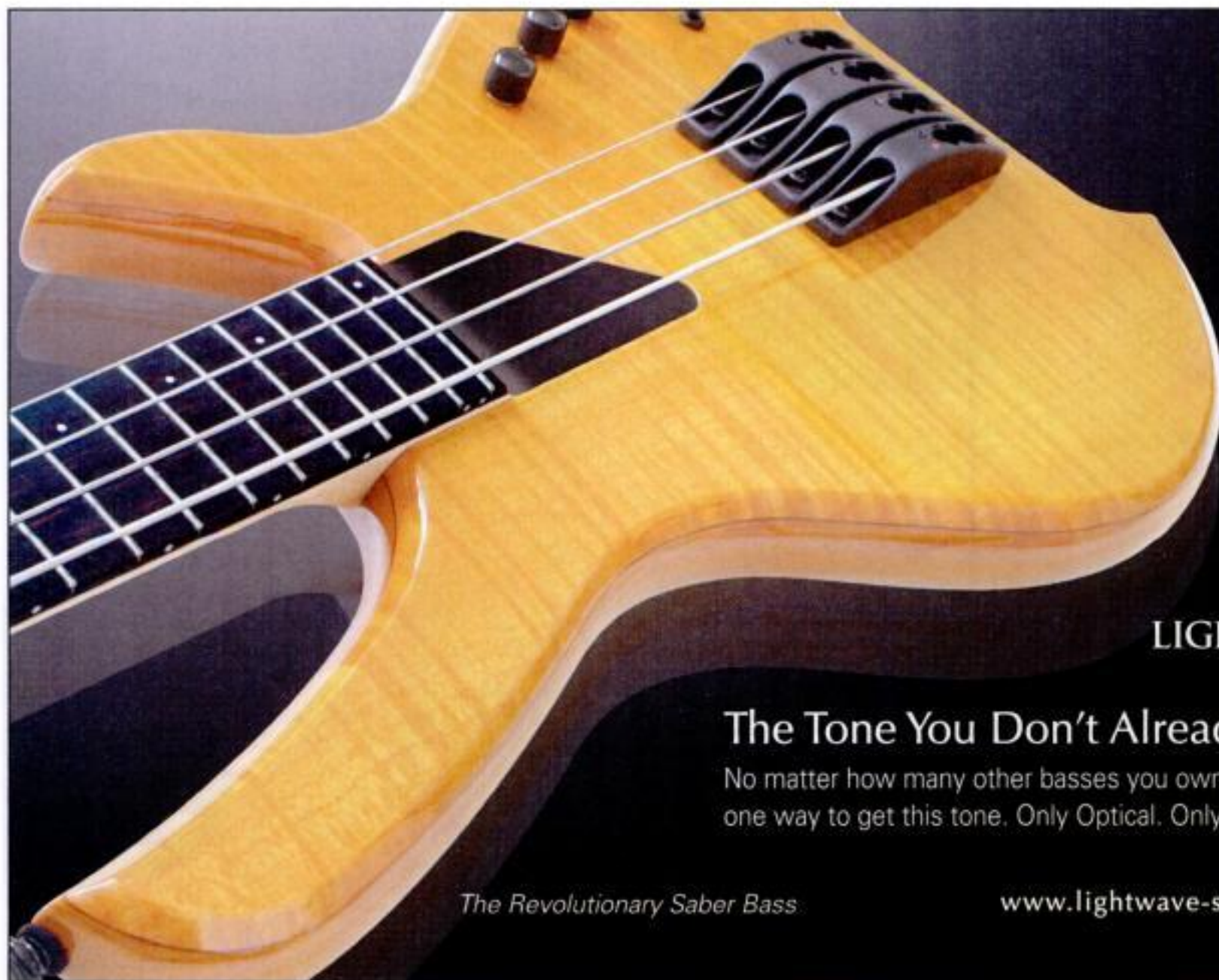
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Epiphone Les Paul Special bass

Epiphone's Les Paul Special has great balance and tone. This classic Les Paul-shaped bass features a mahogany body with a set maple neck and two specially designed Alnico bass humbuckers with separate volume and one master tone control.

List Price: \$465.00

Epiphone Nikki Sixx Blackbird bass

Epiphone's Nikki Sixx Blackbird bass has great looks and a thundering bass sound thanks to its "Deep Sixx" bass pickups, which deliver deep, powerful rock bass tone. The Nikki Sixx Blackbird has the Mötley Crüe bassist's favorite features, including the "Opti-Grab" and on/off toggle as well as his custom fingerboard inlays.

List Price: \$665.00

The Epiphone Co., epiphone.com



Eminence Basslite Series bass guitar speakers

Eminence's Basslite Series bass guitar woofers feature extremely strong, yet lightweight, neodymium magnets that are as little as one third the weight of a standard bass speaker. This can greatly reduce the weight of a typical 8x10 cabinet by as much as 40 to 50 pounds. The 10-inch Basslite models come with either paper, hemp or aluminum cones and cast or steel frames. The Eminence 12- and 15-inch models have paper cones and stamped frames.

List Prices: 10-inch, \$74.99 and up; 12- and 15-inch, \$79.99 and up
Eminence Speaker LLC, eminence.com

Schecter Hellraiser V-1 / V-1 FR bass

The new radical V-1 bass is part of Schecter's expanded Hellraiser Collection for 2008. The V-1 is armed with new EMG 81TW/89 active humbuckers that can be split via the volume controls, allowing the player to go from super crunch to clean. The V-1 has a 25 1/2-inch-scale set-in three-piece mahogany neck, with Schecter's popular UltraAccess neck joint, allowing unobstructed access to the instrument's 24 frets. The bound body is made of lightweight mahogany. Other features include a TonePros locking bridge, Grover tuners, Graph Tech nut, a recessed input jack on the V-1's upper horn and a rosewood fingerboard inlaid with Hellraiser Gothic Crosses. The V-1 FR version features an Original Floyd Rose locking tremolo system. The V-1 is available in gloss black and black cherry with a quilted maple top.

List Prices: V-1, \$999.00; V-1 FR, \$1,199.00
Schecter Guitars, schecterguitars.com



Roland Micro Cube Bass RX

Roland's Micro Cube Bass RX is the first battery-powered modeling amp for bass. It comes loaded with top-quality COSM bass amp models and Roland effects, built-in rhythms, an automatic chromatic tuner, a three-band EQ, two auxiliary inputs and four custom-designed speakers.

List Prices: \$319.50 (MAP, \$229.00)
Roland Corp., rolandus.com

A man with dark hair and sunglasses, wearing a black long-sleeved shirt, is playing a Fender bass guitar. The guitar has a light-colored body and a dark pickguard. He is standing in front of a large black Fender bass amplifier stack. The background is dark with swirling orange lines. The text "Roscoe Beck" and "Bassist Extraordinaire" is printed in the upper right.

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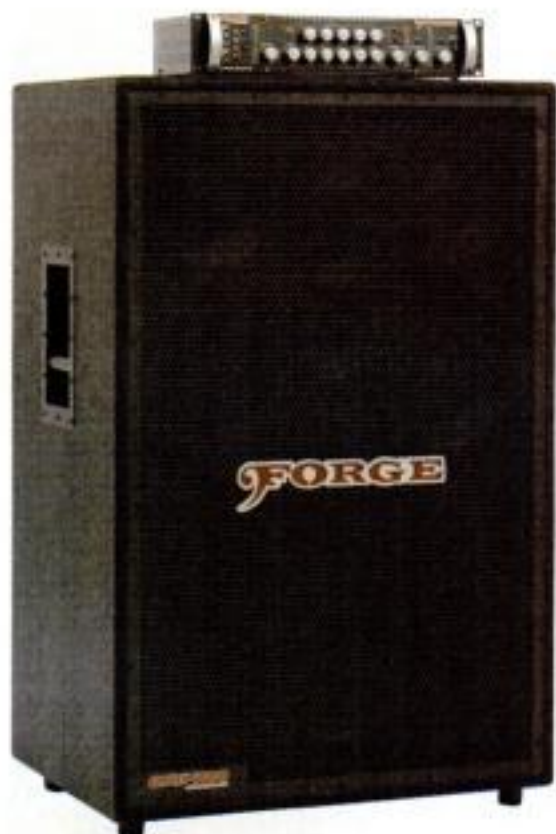

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GUITAR WORLD'S TOP GEAR PICKS FOR LOW-END PLAYERS



Forge Bass Forge AXB bass system

The Forge AXB bass system delivers 2,100 watts and is the first to incorporate the speakers and power amps in a servo-controlled, active parametric synthesis technology, tri-amplified system. The AXB 4108 tri-amped enclosure, combined with the AXB seven-tube bass preamp head, delivers extended bass frequency response (Active eXtended Bass), minimal distortion and superior transient response, with clean articulated bass notes all the way into the subwoofer range. It also eliminates the muddy sound that passive bass amps suffer when a drop-tuned four-, five- or six-string bass is used, while still delivering solid mids and punchy highs.

List Prices: AXB bass tube preamp, \$1,049.00 (MAP, \$859.00); AXB 4108 enclosure, \$4,199.00 (MAP, \$3,549.00)
Forge Bass, forgebass.com



Shredneck Bassneck

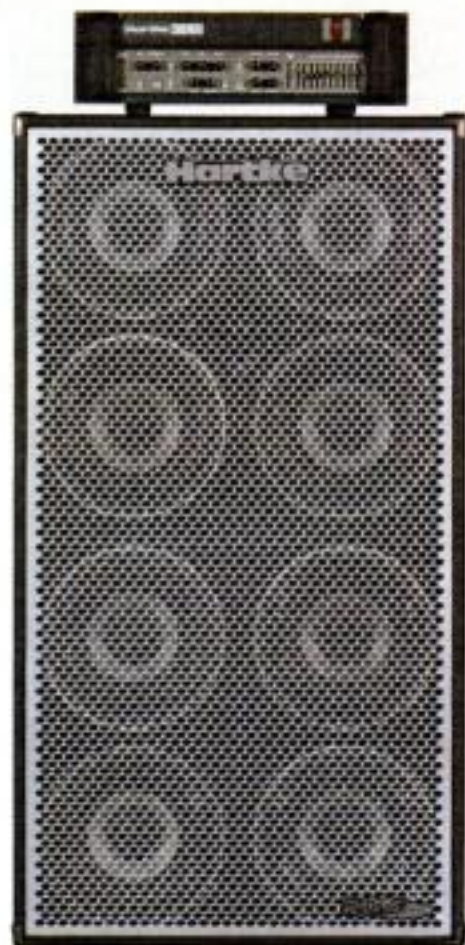
Modeled after the first seven frets of a standard bass, the new Shredneck four-string Bassneck is a practice and warm-up tool for times when it's inconvenient or impossible to use your bass. The Bassneck is ideal for traveling, in the office or anytime you get the urge to work your fingers. All Bassnecks include a finger picking route, thumb-rest wings and gig bag.

List Price: \$99.99
Shredneck, shredneck.com

Celestion BL10-200X bass speaker

The BL10-200X is a 10-inch 200-watt bass driver and is part of Celestion's Green Label range of bass speakers that are voiced for rock players to deliver a full-bodied, warm tone. This speaker features a "multi-roll" surround and low resonance frequency for a longer throw and plenty of low-end grunt.

List Price: \$110.00 (MAP: \$70.00)
Celestion, celestion.com



Hartke HyDrive cabinets, combos and amplifiers

Hartke's new HyDrive cabinets and combos employ speakers that fuse the warm sound of a paper diaphragm with the clear, punchy attack of aluminum for speakers that deliver power and tone. Neodymium magnets, cast-aluminum frames, forced-air cooling and large voice coils provide cooler operation and 250 watts of reliable power handling. For roadworthy performance, HyDrive cabinets feature brushed-steel grilles, recessed side handles and heavy-duty casters on all-plywood, multichambered cabinets. The HyDrive lineup also includes three new, powerful heads—the Kilo (1,000 watts), the LH1000 (1,000 watts) and the LH500 (500 watts)—and 250-watt HyDrive combos.

List Price: TBD
hartke.com, whyhydrive.com

Lightwave Systems Saber SL and VL basses

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List Prices: Saber SL and Hybrid, \$995.00–\$1,195.00; Saber VL, \$1,495.00–\$1,745.00
LightWave Systems, lightwave-systems.com



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PRODUCT PROFILE



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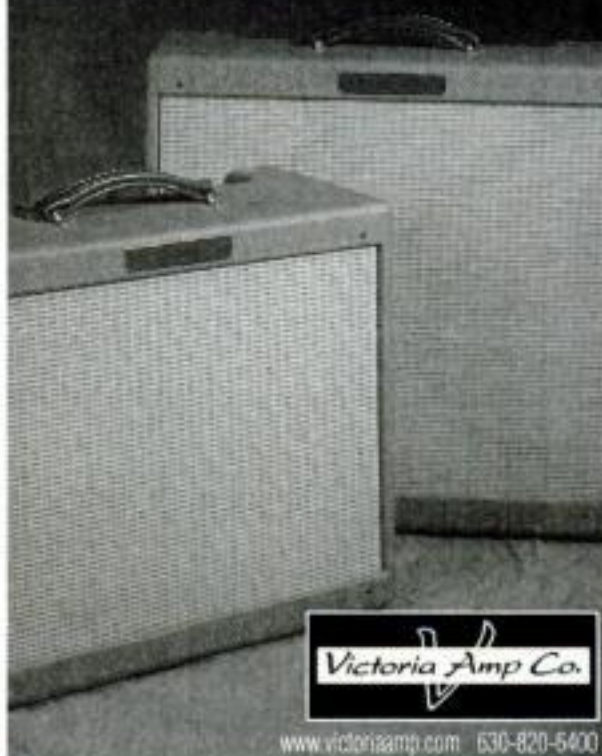
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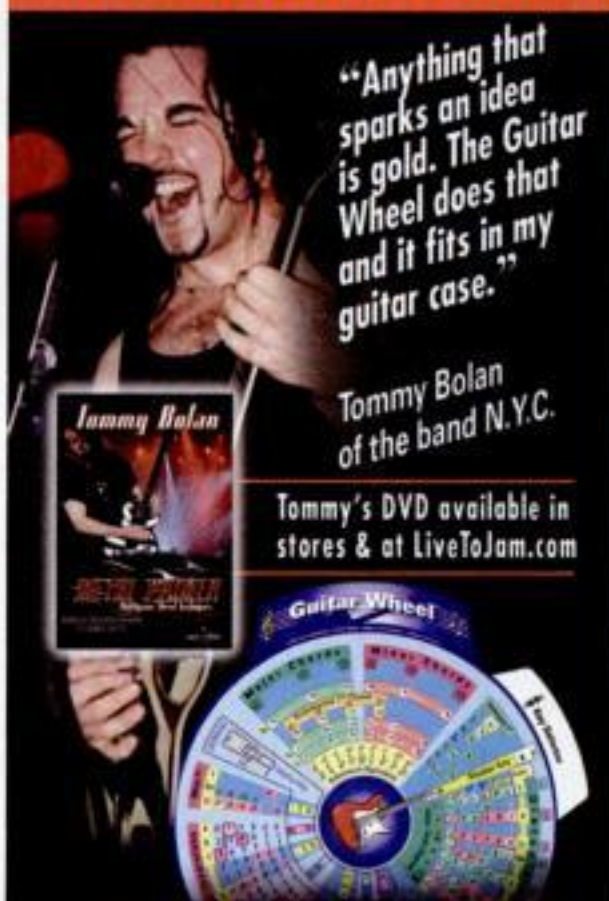


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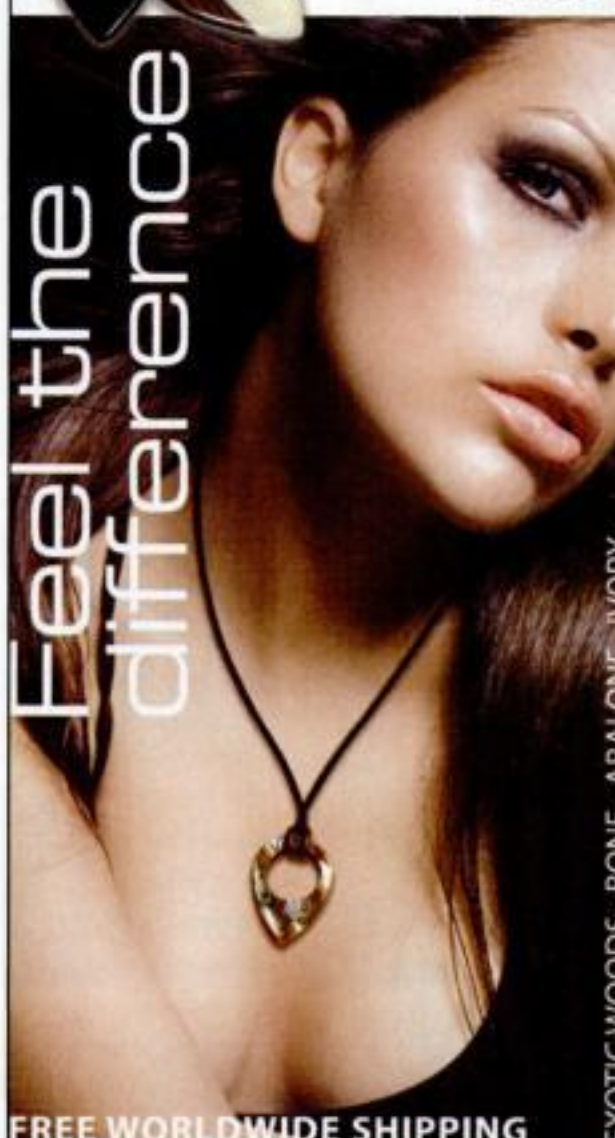
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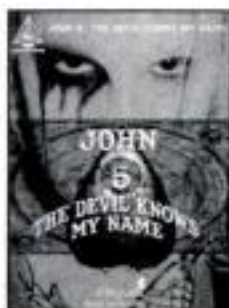
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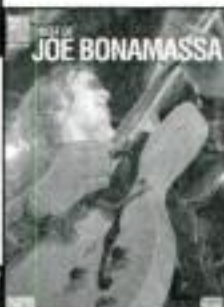
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DOWN SIZING

Pepper Keenan of Down talks big about his pared-down old-school rig.

By NICK BOWCOTT

>>DESIGN PHILOSOPHY For the design of his current touring rig, Down guitarist Pepper Keenan took a trip in time back to the Seventies. "It's definitely old-school," he says. "I went back to chords, a couple of pedals and Marshalls. I was using a wireless before, and I'm convinced it affects the tone." Like a lot of 2203 users, Pepper fronts the amp with an overdrive pedal. "The pedal's gain is all the way off, the level's all the way on 10, and the thing's on all the time, except for the clean shit I do," he reveals. "I've got the gain on the JCM800 set at around six. That

way, when I turn the overdrive pedal off and I roll my [guitar] volume back, I can play with my fingers and it sounds like I'm playing through a Roland Jazz Chorus. Those Marshalls are just bad-ass rock amps, man. They work great with the way I play guitar. I can't believe I didn't play one for so long. They're right up my damned alley."

>>CONTROL ISSUES As you'd expect after seeing his rig, Keenan does all his own switching. "I've got a pretty good little pedal board rig I built myself, and it works great. It's flawless." As for stomp boxes, Pepper swears by his Electro-Harmonix POG, "that thing's tough. It's a pretty good Leslie simulator—it

“IF YOU AIN'T GOT THE RIGHT HAND, THEN YOU AIN'T GOT SHIT.”

can make my guitar sound like a damn B3 organ! I could play [Deep Purple's] "Perfect Strangers" on there and you'd swear it was [organ player] Jon Lord."

>>FAVORITE PIECE OF GEAR My favorite piece of gear would have to be my right hand! Without that I'd be fucked. You could have the best gear there is, but in our world, if you ain't got a right hand, then you ain't got shit."

>>SECRET WEAPON "My ESP guitars; they're like battle axes. They're one-offs I designed, and they've become part of me. I've been playing them for so long that I'd be lost without them."

Special thanks to Pepper's tech, Chad Piraino, for his invaluable assistance.





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